Art Theory：A Very Short Introduction	西方艺术新论
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Introduction	导言
This is a book about what art is, what it means, and why we value it – a book on topics in the field loosely called art theory.	这是一本关于什么是艺术、艺术意味着什么以及为什么我们重视艺术的书，书中探讨那些在艺术领域中不能被严格称作艺术理论的话题。
We will scrutinize many different art theories here: ritual theory, formalist theory, imitation theory, expression theory, cognitive theory, postmodern theory – but not in order, one by one.	我们在此将要考察许多不同的艺术理论，如仪式理论、形式主义理论、模仿论、表现论、认知理论、后现代理论。但我们不是按照顺序一个个地来考察这些理论。
That would be as tedious for me to write as for you to read.	如果这样写，我会觉得很枯燥，你们读起来也会觉得很沉闷。
A theory is more than a definition; it is a framework that supplies an orderly explanation of observed phenomena.	一种理论不仅仅意味着对研究对象下一个定义，它还是一种按序解释考察对象的框架。
A theory should help things make sense rather than create obscurity through jargon and weighty words.	一种理论应该有助于人们理解具体事物，而不是使用一些专业术语和艰涩的词语使对象更加模糊不清。
It should systematically unify and organize a set of observations, building from basic principles.	理论应该从基本原理开始，系统地统一和组织起一套研究方式。
But the 'data' of art are so varied that it seems daunting to try to unify and explain them.	但是艺术"资料"的情况多变，这使得统一和解释它们的企图变得令人生畏。
Many modern artworks challenge us to figure out why, on any theory, they would count as art.	许多现代艺术作品向我们提出了挑战，那就是去解释为什么依据任一理论，它们也能被算作艺术。
My strategy here is to highlight the rich diversity of art, in order to convey the difficulty of coming up with suitable theories.	为了说明提出广泛适用理论的困难，我对此所采取的策略是强调艺术的丰富多样性。
Theories have practical consequences, too, guiding us in what we value (or dislike), informing our comprehension, and introducing new generations to our cultural heritage.	理论也会产生实际的影响，它会引导我们形成重视什么（或者不喜欢什么）的看法，为我们理解艺术提供信息，它也会引导新一代人去了解我们的文化遗产。

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A big problem about laying out the data for this book is that our term 'art' might not even apply in many cultures or eras.	对于本书来说，展示艺术状况最大的问题是我们所用的"艺术"这个词在许多文化或时代中可能并没有被运用过。
The practices and roles of artists are amazingly multiple and elusive.	艺术家的实践、作用是那么惊人地多样和难以捉摸。
Ancient and modern tribal peoples would not distinguish art from artefact or ritual.	古代和现代的部落居民不会将艺术从人工制品或仪式中孤立出来。
Medieval European Christians did not make 'art' as such, but tried to emulate and celebrate God's beauty.	中世纪欧洲的基督徒不会这样对待"艺术"，不过他们试图用艺术来模仿和赞美上帝的美。
In classical Japanese aesthetics, art might include things unexpected by modern Westerners, like a garden, sword, calligraphy scroll, or tea ceremony.	在日本的古典美学中，艺术可能会涵盖那些出乎现代西方人想象的东西，如一座花园、一把佩剑、一件卷轴书法或者一次茶道表演。
Many philosophers from Plato onward have proposed theories of art and aesthetics.	从柏拉图开始，许多哲学家都提出了各种艺术和美学理论。
We shall scrutinize some of them here, including the medieval colossus Thomas Aquinas, the Enlightenment's key figures David Hume and Immanuel Kant, the notorious iconoclast Friedrich Nietzsche, and such diverse twentieth-century figures as John Dewey, Arthur Danto, Michel Foucault, and Jean Baudrillard.	在这里我们要对他们中的一些人进行考察，其中包括中世纪的巨匠托马斯·阿奎那、启蒙运动的关键人物大卫·休谟和伊曼努尔·康德、广遭非议的偶像破坏者弗里德里希·尼采，此外还有20世纪的众多人物，如约翰·杜威、阿瑟·丹托、米歇尔·福柯和让·波德里亚。
Of course, there are also theorists in other fields who study art: from sociology, art history and criticism, anthropology, psychology, education, and more; I will refer to some of these experts as well.	当然也有在其他领域，如社会学、艺术史、艺术批评、人类学、心理学、教育学等学科中进行艺术研究的理论家，我的著作也将涉及这些领域中的专家们的研究成果。
One group of people with a strong focus on art are members of an association I belong to, the American Society for Aesthetics.	我所属的美国美学协会的成员们高度关注艺术。
At our annual conferences we attend lectures about art and its subfields – film, music, painting, literature; we also do more fun things, like go to exhibitions and concerts.	我们在协会的年度会议中出席关于艺术及其下属门类——电影、音乐、绘画、文学的讲座，我们也做一些更有趣的事情，如看展览、听音乐会。
I have used the programme and topics from one of these conferences, held in 1997 in Santa Fe, New Mexico, as a loose organizing strategy for my chapters	我用这些会议中的一次会议（1997年在新墨西哥州的圣菲举行）所提出的研究计划和主题来松散地组织以下的章节。

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below.	
Santa Fe itself offers a kind of microcosm of the diverse arts issues and intersections I want to consider here.	圣菲这座城市本身就展示了一个关于各种艺术问题及其相互交叉部分的微观世界，这也是我在本书中要考虑的问题。
Nestled in the natural beauty of the desert and nearby mountains, the city boasts a surprising array of museums, both historic and modern.	圣菲坐落在由荒漠及其附近的群山组成的优美的自然环境中，这座城市以其所设立的令人称奇的古代和现代博物馆而自豪。
It is as renowned for its sleek high-rent (and high-priced) commercial galleries as for the many artisans on the plaza selling their wares at bargain rates.	它以经营灵活、店租昂贵（而且高价位）的商业画廊和许许多多的手工艺者而著名。手工艺者则按照商议的价格在商业广场出售他们的商品。
The city illustrates the complex history of today's America, mingling a constant influx of tourists and newcomers with its Spanish colonial heritage, enriched by Native Americans from nearby pueblos, with their marvellous pottery, weavings, fetishes, and kachina dolls.	这座城市混合了西班牙殖民文化和由不断涌入的旅游者、新增人口带来的文化，展现了今日美国复杂的历史。同时这座城市也由于附近印第安村庄的美洲土著所生产的令人称奇的陶器、纺织品、神偶和雕成克奇纳神的小木偶而变得更加丰富多彩。
In approaching our study of art's diversity, I warn you that I have chosen shock tactics, for I will begin in the rather grisly present-day world of art, dominated by works that speak of sex or sacrilege, made with blood, dead animals, or even urine and faeces (Chapter 1).	我要提醒你的是，我们在进行艺术的多样性研究时，所采取的是一种先让你震惊的策略。我将从今天的这个骇人的艺术世界开始说起，如今它被那些充满性或亵渎内容的作品所占据，这些作品用鲜血、动物尸体甚至尿和粪便制作而成（第一章）。
My aim is to defuse the shock a little by linking such work with earlier traditions, to demonstrate that art has not always been about the beauty of the Parthenon or a Botticelli Venus.	我想通过将这些作品和更早的艺术传统联系起来，减少一些对你的冲击并以此证明艺术并不总是像巴特农神庙和波提切利的维纳斯那样充满美感。
If you make it through the first chapter, you will accompany me as we backtrack through art's history (Chapter 2), before circuiting the globe in pursuit of art's diverse manifestations (Chapter 3).	如果你读完第一章，你将会和我一起回溯整个艺术史（第二章），然后再对全球艺术的各种表现进行全面考察（第三章）。
Theories will be presented when it seems appropriate, in response to the data we encounter from a variety of cultures and eras.	在我们对自己遇见的来自各种文化、各个时代的艺术现象做出回应的时候，理论会在适当的时候呈现出来。
People in the field of aesthetics do more than try to define what art is. We also want to explain why it is valued,	在美学领域进行研究的人所做的不止于试图说明艺术是什么，我们也想解释为

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considering how much people pay for it and where art is collected and displayed – for example, museums (Chapter 4).	什么艺术被人重视，还要考虑人们为艺术品支付了多少钱以及它们在哪里被收藏和展示——如博物馆（第四章）。
What can we learn by examining where art is exhibited, how, and how much it costs?	通过考察艺术品在哪里和怎样被展示、它们值多少钱，我们能知道些什么？
Art theorists also ponder questions about artists: who are they, and what makes them special?	艺术理论家还会思考关于艺术家的问题：他们是谁？是什么东西让他们变得与众不同？
Why do they do the sometimes odd things they do?	为什么他们不时要做一些古怪的事情？
Recently this has led to intense debate about whether intimate facts concerning artists' lives, such as their gender and sexual orientation, are relevant to their art (Chapter 5).	最近这些问题导致了对于艺术家的生活隐私（如他们的性别、性取向）是否与他们的艺术相关的激烈争论（第五章）。
Among the hardest problems an art theory faces are questions about how to settle art's meaning through interpretation (Chapter 6).	怎样通过阐释来解决艺术的意义问题是一种艺术理论所面对的最大的难题（第六章）。
We will consider whether an artwork has 'a' meaning, and how theorists have tried to capture or explain it – whether by studying artists' feelings and ideas, their childhood and unconscious desires, or their brains(!).	我们将要考虑一件艺术作品是否有"一种"意义，以及艺术理论家怎样去捕捉和解释这种意义——他们是不是通过研究艺术家的情感和思想意识、他们的童年和潜意识欲望或者他们的大脑来做出解释的。
Finally, of course, we all want to know what lies ahead for art in the twenty-first century.	当然，最后我们都想知道21世纪艺术的前路上还有什么东西。
In the age of the Internet, CD-ROM, and World Wide Web (Chapter 7), we can visit museums 'virtually' without the aggravation of crowds (let alone the cost of an air ticket) – but what do we miss when we do that? And what kinds of new art are fostered in the new media?	在互联网、光盘只读存储器和万维网的时代（第七章），我们可以参观"虚拟的"博物馆，可以避免拥挤的人群（也不要花机票钱），但是如果那样我们失去了什么？新媒体培育了什么新艺术形式？
I hope this overview indicates the range and challenge of the issues that make the study of art so intriguing.	我希望这个概述简要说明了艺术理论问题的范围及其所面临的挑战，正是这些使艺术研究变得有吸引力。
It seems that art always has been and always will be important to humans; and the things artists do will probably keep puzzling us as well as providing insights and joy.	看来对于人类来说，艺术过去一直是而且将来还会是那么重要，艺术家所做的事情也许会继续让我们迷惑不解，它们同时也会给我们带来愉悦和增长我们的

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	见识。
Let's begin our plunge into art theory.	让我们开始投入到艺术理论之中去吧！
Chapter 1 Blood and beauty	第一章 鲜血和美
A rude awakening at the Aesthetics Society	美学协会的一次猛然醒悟
On one morning at our American Society for Aesthetics conference, a small group of people straggled into a room at 9 a.m., to be jolted awake by slides and videos on 'The Aesthetics of Blood in Contemporary Art'.	某一天的上午9点，一小伙人陆续走进我们的美国美学协会会议室，在观看题为《当代艺术中的鲜血美学》的幻灯片和影像作品时，我们震惊了。
We saw the blood of Mayan kings and of aboriginal Australian youths at initiation ceremonies. We saw blood poured over statues in Mali and spurting from sacrificial water buffaloes in Borneo.	我们看到玛雅国王和成人仪式上的澳大利亚土著青年所流的鲜血；在马里，人们把鲜血泼到雕像上；在婆罗洲，祭祀用的水牛被宰杀时鲜血四溅。
Some of the blood was more recent and closer to home.	今天，一些类似的流血事件在时间和空间上距离我们更近了。
Buckets of blood drenched performance artists and droplets of blood oozed from the lips of Orlan, who is redesigning herself through plastic surgery to resemble famous beauties in Western art.	一桶又一桶的鲜血浸透了行为艺术家们的身体，奥尔兰[1]的嘴角渗出了鲜血，她要通过整形手术重新设计自我，以取得与西方艺术史上的美女相似的长相。
Something was guaranteed to disgust almost everyone there.	其中的某些场面肯定会让在场的绝大部分人感到恶心。
Why has blood been used in so much art?	为何如此多的艺术中运用鲜血作为表现手段？
One reason is that it has interesting similarities to paint.	其中的一个原因是它和绘画之间具有某种有趣的相似之处。
Fresh blood has an eye-catching hue with a glossy sheen. It will stick to a surface, so you can draw or make designs with it (on the skin of the Aborigine youths, its shimmering cross-hatched patterns evoke the archetypal era of the 'Dream Time').	鲜血的色彩夺目，光泽诱人，能附着在物体表面，可用来涂画或者进行图案设计（在土著青年的皮肤上，用鲜血画出的闪光的十字交叉图案使人想到"梦幻时代"的原型期）。
Blood is our human essence – Dracula sucks it up as he creates the undead.	鲜血是人类不可或缺的组成部分，如吸血鬼德拉库拉在吸干人的鲜血后将其变成僵尸。
Blood can be holy or noble, the sacrificial blood of martyrs or soldiers.	鲜血象征着圣洁或高贵，如殉教者或者战士的鲜血。
Spots of blood on sheets indicate the loss of virginity and passage to adulthood.	而被单上沾染的点点血迹，一方面暗示着失贞，另一方面预示着成熟。
Blood can also be contaminated and 'dangerous', the blood of syphilis or	鲜血也可以表示污染和"危险"，如梅毒或

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Aids.	艾滋病患者的血液。
Obviously, blood has a host of expressive and symbolic associations.	显然，鲜血在象征和表达方面有着丰富的指涉。
Blood and ritual	鲜血和仪式
But does blood in kooky modern (urban, industrial, First World) art mean what it does in 'primitive' rituals?	但是，鲜血在怪诞的现代（城市的、工业的、第一世界的）艺术中真的有其在"原始"的宗教仪式中所具有的那种意义吗？
Some people advocate a theory of art as ritual: ordinary objects or acts acquire symbolic significance through incorporation into a shared belief system.	一些人鼓吹一种艺术即仪式的理论，在这种理论中，一些普通的物品或者行为通过融入到一种共享的信仰体系当中而获得了象征意义。
When the Mayan king shed blood before the multitude in Palenque by piercing his own penis and drawing a thin reed through it three times, he exhibited his shamanistic ability to contact the land of the undead.	玛雅国王在帕伦克当众刺穿他的阴茎并用一根芦苇三次穿过它而鲜血直流的时候，显示出了他连通亡灵世界的原始能力。
Some artists seek to recreate a similar sense of art as ritual.	一些艺术家想重新创造出一种与仪式类似的艺术感觉。
Diamanda Galás fuses operatic wizardry, light shows, and glistening blood in herPlague Mass, supposedly to exorcise pain in the era of Aids.	迪亚曼达·加拉在他的《大灾难》中将歌剧式的巫术、灯光效果和闪光的鲜血相结合，想象性地驱除艾滋病时代的痛苦。
Hermann Nitsch, the Viennese founder of the Orgies Mystery Theatre, promises catharsis through a combination of music, painting, wine-pressing, and ceremonial pouring of animal blood and entrails.	赫尔曼·尼奇是维也纳神秘狂欢剧院的创始人，他声称可以通过音乐、绘画、榨酒和仪式性地泼洒动物鲜血和动物内脏使人压抑的精神得到宣泄。
You can read all about it on his Web site atwww.nitsch.org.	你可以通过他的网站www.nitsch.org来浏览详情。
Such rituals are not altogether alien to the European tradition: there is a lot of blood in its two primary lineages, the Judaeo-Christian and the Greco-Roman.	诸如此类的仪式与欧洲传统有着某种联系，在欧洲的两大文化系统（犹太教——基督教系统和希腊——罗马系统）中都有大量与鲜血有关的例子。
Jahweh required sacrifices as parts of His covenant with the Hebrews, and Agamemnon, like Abraham, faced a divine command to slit the throat of his own child.	耶和华要求把动物祭品当作其与希伯来人结盟的一部分。阿伽门农[2]和亚伯拉罕[3]一样面临一项神圣使命——割破自己孩子的喉咙。
The blood of Jesus is so sacred that it is symbolically drunk to this day by believing Christians as promising redemption and eternal life.	耶稣的鲜血是如此神圣，以至于直至今天虔诚的基督徒都会象征性地将其喝下去，以期获得救赎和永生。

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Western art has always reflected these myths and religious stories: Homeric heroes won godly favour by sacrificing animals, and the Roman tragedies of Lucan and Seneca piled up more body parts than Freddy Krueger in A Nightmare on Elm Street.	西方艺术一直热衷于反映这些神话和宗教故事：荷马时代的英雄通过献祭动物而获得神的恩宠，卢坎和塞内加的罗马悲剧中比影片《艾尔姆大街的噩梦》[4]里的弗雷迪·克鲁格堆起了更多的残肢。
Renaissance paintings showed the blood or lopped heads of martyrs; Shakespeare's tragedies typically concluded with swordplay and stabbings.	文艺复兴的绘画中也有表现鲜血或者殉教者被砍头的场景，莎士比亚的悲剧常以击剑决斗和有人被刺伤作为结局。
A theory of art as ritual might seem plausible, since art can involve a gathering guided by certain aims, producing symbolic value by the use of ceremonies, gestures, and artefacts.	艺术即仪式的理论看起来似乎合乎情理，因为艺术会涉及由某些目的所形成的多种因素的综合，通过典礼、姿势、人工制品的运用而产生象征性价值。
Rituals of many world religions involve rich colour, design, and pageantry.	许多世界性的宗教仪式都包括丰富的色彩、精心的设计和壮观的场景等因素。
But ritual theory does not account for the sometimes strange, intense activities of modern artists, as when a performance artist uses blood.	但是当一位行为艺术家在使用鲜血的时候，仪式理论并不能解释那些现代艺术家有时采取的怪异、激烈的行为。
For participants in a ritual, clarity and agreement of purpose are central; the ritual reinforces the community's proper relation to God or nature through gestures that everyone knows and understands.	对于仪式的参与者来说，清楚地了解并接受仪式的目的是最主要的。仪式会通过大家都知道、都能理解的动作来加强参与者与神灵或自然之间的恰当关系。
But audiences who see and react to a modern artist do not enter in with shared beliefs and values, or with prior knowledge of what will transpire.	但是观看现代艺术家的作品并做出反应的观众并不能带着共同的信仰和价值观或者对于作品将要传达的东西的先在认知进入其中。
Most modern art, in the context of theatre, gallery, or concert hall, lacks the background reinforcement of pervasive community belief that provides meaning in terms of catharsis, sacrifice, or initiation.	大部分现代艺术在剧院、画廊或音乐厅的环境中缺乏深入的团体信仰以进行背景性的强化，那种团体信仰会给精神净化、献祭或者入会仪式提供意义。
Far from audiences coming to feel part of a group, sometimes they get shocked and abandon the community.	观众不会感到自己是某一团体中的一分子，他们经常被震惊并远离这一团体。
This happened in Minneapolis when performance artist Ron Athey, who is HIV-positive, cut the flesh of a fellow performer on stage and then hung blood-soaked paper towels over the	这种事情在明尼阿波利斯市就发生过，当时艾滋病病毒检测呈阳性的行为艺术家罗恩·阿西在台上割下同台表演者的肉，并将浸透鲜血的纸巾悬挂在观众上方，此举引起了观众的恐慌。

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audience, creating a panic.	
If artists just want to shock the bourgeoisie, it becomes pretty hard to distinguish the latest kind of art that gets written up in Artforum from a Marilyn Manson performance that includes Satanic rituals of animal sacrifice on stage.	如果艺术家只是想吓唬中产阶级，就很难将最近被《艺术论坛》杂志高度赞扬的艺术作品和玛丽莲·曼森在舞台上所做的邪恶仪式表演（使用动物祭品）区别开来。
The cynical assessment is that blood in contemporary art does not forge meaningful associations, but promotes entertainment and profit.	有些人对于当代艺术中使用鲜血做出了嘲讽式的评价，他们认为那样并不能建立有意义的关联，反而扩大了艺术作品的娱乐性和赢利性。
The art world is a competitive place, and artists need any edge they can get, including shock value.	艺术世界是一个充满竞争的地方，艺术家需要获得他们能得到的任何优势，其中就包括了制造感官冲击。
John Dewey pointed out in Art as Experience, in 1934, that artists must strive for novelty in response to the market:	约翰·杜威1934年在《艺术即经验》中曾经指出艺术家为了适应市场必须为作品的新奇性而努力：
Industry has been mechanized and an artist cannot work mechanically for mass production. . . .	工业已经实现了机械化，艺术家却不能进行大规模机械化生产......
Artists find it incumbent . . . to betake themselves to their work as an isolated means of 'self-expression.'	艺术家感到有义务......使自己的作品变成"自我表现"的独特方式。
In order not to cater to the trend of economic forces, they often feel obliged to exaggerate their separateness to the point of eccentricity.	为了不迎合商业力量的喜好，他们常常觉得有责任将他们的独特性强化到褊狭的地步。
1. 'Young British artist' Damien Hirst won fame with his animals in vitrines, like this huge shark in The Physical Impossibility of Death in the Mind of Someone Living (1991).	图1"年轻的英国艺术家"达明·赫斯特靠他泡在玻璃橱窗中的动物赢得了名声，就比如这条在《活着的意识中肉体死亡的不可能性》（1991）里所展示的巨大鲨鱼。
Damien Hirst, the 'Britpack' artist who sparked controversy in the 1990s by displaying macabre high-tech exhibits of dead sharks, sliced cows, or lambs in vitrines of formaldehyde, has parlayed his notoriety into success with his popular Pharmacy restaurant in London.	达明·赫斯特是"英国帮"里的一员，这位艺术家在20世纪90年代曾引起争议，当时他用浸泡在装满甲醛的玻璃箱中的死鲨鱼、切成片的牛和羊来进行他恐怖的高科技展示，这使他声名大噪，以至于他在伦敦开的药房餐厅大受欢迎。
It is hard to imagine how Hirst's tableaux of rotting meat (complete with maggots)	很难想象赫斯特展示腐肉（由蛆造成的）的场面提升了他在餐饮业的形象，这只

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helped his image in the food business – but fame works in mysterious ways.	不过是用一种神秘的方式来使作品出名。
Some of the most infamous art of recent decades became controversial because of its startling presentation of human bodies and body fluids.	最近几十年，一些最有名的艺术家由于展示令人吃惊的人体和体液而引起争议。
At the 1999Sensation exhibit at the Brooklyn Museum of Art, the most controversial artwork ('Virgin Mary' by Chris Ofili) even used elephant dung.	1999年在纽约布鲁克林艺术博物馆举办的"感觉"展览上，艺术家克里斯·奥菲力最具争议的作品《圣母马利亚》甚至运用了大象的粪便。
Controversy erupted about funding of the US National Endowment for the Arts (NEA) in the late 1980s after bodies were penetrated and exposed, as blood, urine, and semen became newly prominent in art.	在尝试了身体被刺穿和展示后，在作品中使用鲜血、尿液和精液成为了艺术创作的最新潮流，20世纪80年代后期，人们就美国国家艺术基金会对当代艺术的资助展开了争议。
Images like Andres Serrano's Piss Christ (1987) and Robert Mapplethorpe's Jim and Tom, Sausalito (1977) (which showed one man urinating into another man's mouth) became key targets for critics of contemporary art.	像安德烈斯·塞拉诺的《尿浸基督》（1987）、罗伯特·马普利索普[5]的《索萨利托的吉姆和汤姆》（1977）（作品展现一个男子向另外一个男子口中撒尿的情形）中的形象成为当代艺术批评的主要目标。
It is no accident that this controversial work was about religion, as well as body fluids.	这些充满争议的作品是关于宗教和体液的，这并非偶然。
Symbols of pain and suffering that are central to many religions can be shocking when dislocated from their community.	痛苦和受难的符号是许多宗教的核心，当它们脱离宗教团体的时候往往能给人带来震惊。
If they mix with more secular symbols, their meaning is threatened.	如果它们与更多的世俗符号相混合，它们自身的含义会受到威胁。
Artwork that uses blood or urine enters into the public sphere without the context of either well-understood ritual significance or artistic redemption through beauty.	在既没有容易理解的仪式含义，也没有通过美获得艺术补偿的情况下，用鲜血和尿液制作的艺术作品就进入了公共领域。
Probably the critics of modern art are nostalgic for beautiful and uplifting art like the Sistine Chapel.	也许现代艺术批评家还在怀念像西斯廷教堂绘画那样充满美感和提升精神力量的艺术作品。
There, at least the bloody scenes of martyred saints or torments of sinners at the Last Judgement were wonderfully	在那里，至少最后的审判中圣徒殉难或罪人被折磨的血腥场面被描绘得无比传神，作品具有清晰的道德目标（就像古

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painted, with a clear moral aim (just as the horrors of ancient tragedy were depicted through inspiring poetry).	代悲剧中的恐怖是通过令人鼓舞的诗歌来描绘的一样）。
Similarly, some critics of contemporary art feel that if a body is to be shown nude, it should resemble Botticelli's Venus or Michelangelo'sDavid.	同样一些当代艺术批评家认为身体如果要被裸露地展示，就应该被创作成波提切利的《维纳斯的诞生》或米开朗琪罗的《大卫》那样。
These critics seemed unable to find either beauty or morality in Serrano's infamous photograph Piss Christ (see Plate I).	这些批评家似乎不能从安德烈斯·塞拉诺臭名昭著的摄影作品《尿浸基督》中发现美和道德。
Senator Jesse Helms summed it up, 'I do not know Mr Andres Serrano, and I hope I never meet him. Because he is not an artist, he is a jerk.'	参议员杰西·赫尔姆斯对此做出了总结："我不认识安德烈斯·塞拉诺先生，我希望我从来不会遇见他，因为他不是一位艺术家，他是一个怪物。"
Controversies about art and morality are not new, of course.	当然，关于艺术和道德的争论并不新鲜。
The eighteenth-century philosopher David Hume (1711–1776) also dealt with hard questions about morality, art, and taste, a key concern of his era.	18世纪的哲学家大卫·休谟（1711——1776）也曾经处理过在他那个时代被广泛关注的关于道德、艺术和品位的难题。
It is likely that Hume would not have approved of blasphemy, immorality, sex, or the use of body fluids as appropriate in art. He felt artists should support Enlightenment values of progress and moral improvement.	休谟应该不可能承认艺术中的亵渎、不道德、性、使用体液是合适的。他认为艺术家应该支持进步的启蒙价值观和道德改善。
The writings of Hume and his successor Immanuel Kant (1724–1804) form the basis of modern aesthetic theory, so I turn to them next.	休谟和他的继承者伊曼努尔·康德（1724——1804）的作品创立了现代美学理论的基础，所以我在下面要转而谈论它们。
Taste and beauty	品位和美
The term 'aesthetics' derives from the Greek word for sensation or perception, aisthesis.	"美学"（aesthetics）这一术语来自希腊语中表示感觉、感知的词aisthesis。
It came into prominence as a label for the study of artistic experience (or sensibility) with Alexander Baumgarten (1714–1762).	它后来随着亚历山大·鲍姆加通[6]（1714——1762）将其作为艺术体验（或感性）研究的标志而突显。
The Scottish philosopher David Hume did not use this term but spoke of 'taste', a refined ability to perceive quality in an artwork.	苏格兰哲学家大卫·休谟没有使用这一术语而说到了"品位"，这是一种微妙的感知艺术作品品质的能力。

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'Taste' might seem completely subjective – we all know the saying 'there's no accounting for taste'.	"品位"看起来也许全然主观，我们都知道那句格言："品位说不清。"
Some people have favourite colours and desserts, just as they prefer certain kinds of automobiles or furniture.	一些人有自己喜欢的颜色和食品，就像他们喜欢某种汽车或家具一样。
Isn't art just like this?	难道艺术不正是这样吗？
Perhaps you prefer Dickens and Fassbinder, while I prefer Stephen King and Austin Powers; how can you prove that your taste is better than mine?	也许你喜欢狄更斯和法斯宾德，我却喜欢斯蒂芬·金和《奥斯汀·鲍尔斯》。你怎么能证明你的品位好于我的品位？
Hume and Kant both struggled with this problem. Both men believed that some works of art really are better than others, and that some people have better taste.	休谟和康德都挑战了这一问题，他们两人都认为一些艺术作品真的好于另外一些，一些人具有比其他人更好的品位。
How could they account for this?	然而，他们怎样能将这些解释清楚呢？
The two philosophers took different approaches.	这两位哲学家采取了不同的解决方式。
Hume emphasized education and experience: men of taste acquire certain abilities that lead to agreement about which authors and artworks are the best.	休谟强调教育和体验，有品位的人从这一过程中获得某种能力，这种能力致使他们认同某些作者和作品是最好的。
Such people, he felt, eventually will reach consensus, and in doing so, they set a 'standard of taste' which is universal.	他觉得这些人最后会形成共识，他们在这样做的时候同时也建立了一种"品位的标准"，这种标准是具普遍意义的。
These experts can differentiate works of high quality from less good works.	这些专家能将次等级的作品与高品质的作品区分开来。
Hume said men of taste must 'preserve minds free from prejudice', but thought no one should enjoy immoral attitudes or 'vicious manners' in art (his examples included Muslim and Roman Catholic art marred by over-zealousness).	休谟说有品位的人必须"保持自己的意识不受成见束缚"，但是他认为任何人都不应当喜欢艺术中的不道德态度或"邪恶方式"（他列举的例子包括被过分狂热所损害的穆斯林和罗马天主教艺术）。
Sceptics now criticize the narrowness of this view, saying that Hume's taste-arbiters only acquired their values through cultural indoctrination.	今天的怀疑主义者批评这种观点的狭隘性，他们认为休谟笔下的品位评判者只有通过文化教化才能获得其自身的价值。
Kant too spoke about judgements of taste but he was more concerned with explaining judgements of Beauty.	康德也曾经谈到过品位的判断，但是他更关注对审美判断进行解释。
He aimed to show that good judgements in aesthetics are grounded in features of artworks themselves, not just in us	他想展示在美学中人们做出的各种好的判断根源于艺术作品本身的特质，而不是来自我们自身和我们的个人偏好。

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and our preferences.	
Kant tried to describe our human abilities to perceive and categorize the world around us.	康德试图描绘我们人类对于周围世界的感知和分类能力。
There is a complex interplay among our mental faculties including perception, imagination, and intellect or judgement.	在我们的各种心理机能之间有一种复杂的相互作用，这些心理机能包括感知、想象、思维或判断。
Kant held that in order to function in the world to achieve our human purposes, we label much of what we sense, often in fairly unconscious ways.	康德坚持认为：为了在这个世界发挥作用以达到我们的个人目的，我们常常用相当不易察觉的方式来标示我们感觉到的东西。
For example, we modern Westerners recognize round flat things out in the world, and we categorize some of these as dinner plates. Then we use them to eat our meals.	例如，我们这些现代的西方人把世界上又圆又平的东西辨识出来，将这些物品中的一些归类为餐盘，这样我们就用它们来吃饭。
Similarly, we recognize some things as food and others as potential threats or marriage partners.	同样地，我们也将一些事物认作食物，把其他的认作潜在威胁或者婚姻伴侣。
It is not easy to say how we categorize things like red roses as beautiful.	我们并不容易说清楚我们是怎样将红玫瑰这类东西归于美的事物之列的。
The beauty of the roses is not out there in the world, as the roundness and flatness are in the plates.	玫瑰的美不是像盘子的圆和平那样独立存在于世界上的。
If it were, then we would not get into so many disagreements of taste.	如果这种美是独立存在的，那么我们就不会在品位方面产生如此多的不一致。
And yet there is some sort of basis for claiming that the roses are beautiful.	但是还是有某种共同基础说明了玫瑰是美的。
After all, there is quite a lot of human agreement that roses are beautiful and that cockroaches are ugly.	毕竟有许多人同意玫瑰是美的，蟑螂是丑的。
Hume tried to resolve this problem by saying that judgements of taste are 'intersubjective': people with taste tend to agree with each other.	休谟企图通过说品位判断是"主体间性"来解决这一问题，他认为有品位的人往往会认同彼此的观点。
Kant believed that judgements of beauty were universal and grounded in the real world, even though they were not actually 'objective'. How could this be?	康德认为美的判断是普遍存在并根源于现实世界的，尽管它们并不是真正"客观的"，这怎么可能呢？
Kant was a kind of predecessor to modern scientific psychologists who study judgements of beauty by observing infant	康德几乎称得上是现代科学心理学家的先祖，这些心理学家通过观察婴儿对于面孔的偏爱、追踪观看者的眼球运动或

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preferences for faces, tracking viewers' eye movements, or hooking up artists to do magnetic resonance images (MRIs) – see also below in Chapter 6.	者怂恿艺术家去做磁共振成像来研究审美判断。这一点在后面的第六章也可以看到。
Kant noted that we typically apply labels or concepts to the world to classify sensory inputs that suit a purpose.	康德指出我们通常运用标签或者对这个世界的概念来将适合某种目的感觉刺激分类。
For example, when I find a round flat thing in the dishwasher that I recognize as a plate, I put it away in the cupboard with other plates, not in the drawer with spoons.	例如，当我在洗碗机中发现了一个又圆又平的东西，将它看作一个餐盘的时候，我将它和其他餐盘一起放到碗柜中去，而不是将它放到放餐勺的抽屉中去。
Beautiful objects do not serve ordinary human purposes, as plates and spoons do.	美的东西不是为了满足一般的人类目的，与餐盘和餐勺不同。
A beautiful rose pleases us, but not because we necessarily want to eat it or even pick it for a flower arrangement.	一朵漂亮的玫瑰使我们感到愉悦，并不因为我们要吃它或者必须拿它来做插花。
Kant's way of recognizing this was to say that something beautiful has 'purposiveness without a purpose'.	康德肯定这一点的方式说明：一些美的东西具有"无目的的合目的性"。
This curious phrase needs to be further unpacked.	这一新奇的短语需要做出更进一步的解释。
Beauty and disinterestedness	美和非功利性
When I perceive the red rose as beautiful, this is not quite like putting it into my mental cupboard of items labelled 'beauty' – nor do I just throw the disgusting cockroach into my mental trash can of 'ugly' items.	当我将红玫瑰感知为美的时候，这并不像将其放置到我的"意识橱柜"中标明着"美"的条目里，也不像把令人恶心的蟑螂扔到意识中存放"丑恶"条目的垃圾桶中。
But features of the object almost force me ('occasion me') to label it as I do.	但是物体的特征几乎是在迫使我（"诱使我"）像这样将其贴上标签。
The rose might have its own purpose (to reproduce new roses), but that is not why it is beautiful.	玫瑰也许有其自身的目的（繁殖新的玫瑰），但是这并不是其之所以美的原因。
Something about its array of colours and textures prompts my mental faculties to feel that the object is 'right.' This rightness is what Kant means by saying that beautiful objects are purposive.	玫瑰的色彩和质地搭配中的某些东西促使我的意识机能感觉到对象是"适当的"，这种适当性就是康德所说的美的物体是有目的的。
We label an object beautiful because it promotes an internal harmony or 'free play' of our mental faculties; we call something 'beautiful' when it elicits this	我们之所以给一个对象贴上美的标签，是因为它促进了我们的一种内在和谐或者说心理机能的"自由游戏"。当对象导致

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pleasure.	了这种愉悦的时候我们称某些东西是“美的”。
When you call a thing beautiful, you thereby assert that everyone ought to agree.	当你称一件东西美的时候，你由此而断定每一个人都应当会同意你的观点。
Though the label is prompted by a subjective awareness or feeling of pleasure, it supposedly has objective application to the world.	尽管这种贴标签的行为是由一种主观的认识或者愉悦的情感所引起，但是它应该对这个世界具有客观的用途。
Kant warned that enjoyment of beauty was distinct from other sorts of pleasure.	康德警告说美的享受不同于其他类型的愉悦。
If a ripe strawberry in my garden has a ruby colour, texture, and odour that are so delightful that I pop it into my mouth, then the judgement of beauty has been contaminated.	如果我花园中的一颗成熟的草莓具有红宝石般的颜色，质地、香味也是那么令人愉悦，我把它扔到嘴里，那么这种审美的判断就被损害了。
In order to appreciate the beauty of this strawberry, Kant thinks our response has to be disinterested – independent of its purpose and the pleasurable sensations it brings about.	康德认为要欣赏这颗草莓的美，我们的反应应该是非功利性的，要独立于对象的目的以及对象所引发的愉悦感之外。
If a viewer responds to Botticelli’s Venus with an erotic desire, as if she is a pinup, he is actually not appreciating her for her beauty.	如果一位观众把波提切利画的维纳斯当作了墙上的画片美女，对她产生了情欲反应，那么他就没有真正地因为她的美而欣赏她。
And if someone enjoys looking at a Gauguin painting of Tahiti while fantasizing about going on vacation there, then they no longer have an aesthetic relation to its beauty.	同样，如果有人因为喜欢看高更描绘塔希提岛的绘画而幻想着去那里度假，那么他们和作品的美之间就不再有一种审美关系。
Kant was a devout Christian, but he did not think God played an explanatory role in theories of art and beauty.	康德是一位虔诚的基督徒，但他并不认为上帝在艺术和审美理论方面扮演着解释者的角色。
To make beautiful art requires human genius, the special ability to manipulate materials so that they create a harmony of the faculties causing viewers to respond with distanced enjoyment.	创造美的艺术需要人的天才——一种操控物质材料的特殊能力，由此这些材料创造出机能的和谐，并由此使观众产生一种有距离的享受。
(We will look further at an example, Le Nôtre’s gardens at Versailles, in the next chapter.)	（我们将在下一章以勒诺特为凡尔赛宫设计的花园为例进行更进一步的考察。）
In summary, for Kant the aesthetic is experienced when a sensuous object	概而言之，对于康德来说，当具有美感

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stimulates our emotions, intellect, and imagination.	的对象刺激我们的感情、意识和想象的时候，审美体验就产生了。
These faculties are activated in ‘free play’ rather than in any more focused and studious way.	这些机能是以“自由游戏”的方式而不是以任何更加集中和谨慎的方式被激活的。
The beautiful object appeals to our senses, but in a cool and detached way.	美丽的对象吸引着我们的感官，但却是以一种冷然而超脱的方式。
A beautiful object’s form and design are the key to the all-important feature of ‘purposiveness without a purpose’.	对象优美的形式和各部分间的关系是产生至关重要的“无目的的合目的性”特征的关键。
We respond to the object’s rightness of design, which satisfies our imagination and intellect, even though we are not evaluating the object’s purpose.	即使我们没有考虑对象的目的，我们对对象各部分间关系的适当性做出的反应也满足了我们的想象和智力。
2. Many people believe art should be beautiful and nudes should be Greek gods and goddesses, like Sandro Botticelli’s Venus from Birth of Venus.	图2许多人认为艺术应该是美的，裸体应该表现希腊的神，就像桑德罗·波提切利的《维纳斯的诞生》中的维纳斯那样。
Kant’s legacy	康德的遗产
Kant developed an account of beauty and of our responses to it.	康德提出了一种关于美以及我们对于美的反应的解释。
This was not all there was to his theory of art, nor did he insist that all art must be beautiful.	这不是他的艺术理论的全部，他也并非坚持所有艺术都必须是美的。
But his account of beauty became central to later theories that emphasized the notion of an aesthetic response.	但是他对于美的解释成为后来那些强调审美反应理念的理论的核心。
Many thinkers held that art should inspire a special and disinterested response of distance and neutrality.	许多思想家坚持认为艺术应当激起一种特殊的和非功利性的距离感和中立性的反应。
Kant’s view of beauty had ramifications well into the twentieth century, as critics emphasized the aesthetic in urging audiences to appreciate new and challenging artists like Cézanne, Picasso, and Pollock.	20世纪的批评家通过促使观众欣赏新的具有挑战性的艺术家（如塞尚、毕加索和波洛克[7]）来强调审美。至此，康德的美学观点才为人们广泛接受。
Art writers such as Clive Bell (1881–1964), Edward Bullough (1880–1934), and Clement Greenberg (1909–1994) adopted varying views and wrote for different audiences, but they shared attitudes in common with Kant’s aesthetics.	艺术理论家克莱夫·贝尔（1881——1964）、爱德华·布洛赫（1880——1934）和克莱门特·格林伯格[8]（1909——1994）采用了各种观点并为不同的读者写作，但是他们都接受了康德的美学态度。

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Bell, for instance, writing in 1914 emphasized 'Significant Form' in art rather than content.	例如：贝尔1914年写的文章强调艺术中"有意味的形式"而非作品的内容。
'Significant Form' is a particular combination of lines and colours that stir our aesthetic emotions.	"有意味的形式"是一条联系线条和色彩的特殊纽带，它激起了我们的审美情感。
A critic can help others see form in art and feel the resulting emotions.	一位批评家能帮助其他人看到艺术中的形式，感觉到由这种形式触发的情感。
These emotions are special and lofty: Bell spoke of art as an exalted encounter with form on Art's 'cold white peaks' and insisted that art should have nothing to do with life or politics.	这些情感是特殊和崇高的：贝尔认为艺术是在"寒冷雪白的山峰"上与形式的一次高贵邂逅，他坚持认为艺术应当与生活和政治无关。
Bullough, a literature professor at Cambridge, wrote a famous essay in 1912 that described 'psychical distance' as a prerequisite for experiencing art.	布洛赫是剑桥大学的一名文学教授，他于1912年写了一篇很有名的文章，这篇文章将"心理距离"描述为体验艺术的一种先在要求。
This was a somewhat updated account of Kant's notion of beauty as the 'free play of imagination'. Bullough argued that sexual or political subjects tend to block aesthetic consciousness:	这在某些方面是康德"想象力的自由游戏"这一审美理论的新解释，布洛赫争辩说艺术作品中与性或政治相关的主题容易阻碍审美意识的产生：
. . . [E]xplicit references to organic affections, to the material existence of the body, especially to sexual matters, lie normally below the Distance-limit, and can be touched on by Art only with special precautions.	……明显涉及感官的情感、身体的物质存在，特别是性方面的东西，通常置身于一定的距离界限之内，只有在特别谨慎的情况下才能被艺术所触及。
Obviously, the works of Mapplethorpe and Serrano would be the furthest thing from Bullough's mind as candidates for the label of 'Art'.	显然，马普利索普和塞拉诺的作品最不可能成为布洛赫头脑中可以标示为"艺术"的候选项。
And Greenberg, who was Pollock's major champion, celebrated form as the quality through which a painting or sculpture refers to its medium and to its own conditions of creation.	格林伯格是波洛克的主要支持者，他将形式上升为作品的品质。通过形式，一幅画或者一件雕塑才与其自身的媒材以及作品本身的创作环境相联系。
Seeing what is in a work or what it 'says' is not the point; the astute viewer (with 'taste') is meant to see the work's very flatness or its way of dealing with paint as	考察作品中有什么或者一件作品"说"什么并不重要，聪明的观众（有"品位"的）想要看作品的真正的平面性或者画面之所以成为画面的方式。

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paint.	
There are important rivals to this account of art as Significant Form; I will consider some later in this book.	也有一些重要的观点挑战艺术即有意味的形式的说法，我将在本书的后面部分考察其中的一些观点。
But the views of Enlightenment thinkers like Kant and Hume still reverberate today in discussions of quality, morality, beauty, and form.	但是在今天讨论艺术作品的品质、道德、审美、形式等问题的时候，像康德和休谟这样的启蒙思想家的观点依旧还能激起反响。
Art experts testified at the obscenity trial of the Cincinnati gallery that exhibited Mapplethorpe's work that his photographs counted as art because of their exquisite formal properties, such as careful lighting, classical composition, and elegant sculptural shapes.	艺术方面的专家对展出马普利索普作品的辛辛那提画廊进行了审查，看其中是否有淫秽内容，结果马普利索普的摄影作品被认为是艺术品，因为这些作品具有精致的形式属性，如考究的光线、古典的构图、优雅的雕塑式外形。
In other words, Mapplethorpe's work fulfilled the 'beauty' expectation required of true art – even nudes with huge penises should be viewed with dispassion as cousins of Michelangelo's David.	换句话说，马普利索普的作品满足了对于真正艺术品的审美期待，甚至作品中那些有巨大阴茎的裸体也应被当作和米开朗琪罗的《大卫》相似的形象冷静地观看。
But how did proponents defend Serrano's Piss Christ? This photograph was highly offensive to many people.	但是，塞拉诺的支持者又怎样为他的《尿浸基督》辩护呢？这件摄影作品对许多人来说是一种强烈的冒犯。
Serrano has made other difficult photographs as well: his Morgue series zeroes in on gruesome dead bodies.	塞拉诺还创作了其他令人难以接受的摄影作品：他的《太平间》系列，这些作品直接以令人恐惧的死尸为表现对象。
Another disturbing image, Heaven and Hell, shows a complacent man (actually the artist Leon Golub) dressed in red as a Cardinal of the Church standing beside the nude and bloody torso of a hanging woman.	他另外一个让人生厌的形象是在《天堂和地狱》中展示的一个像教堂红衣主教一样穿着红色衣服的得意洋洋的男人（他实际上是艺术家利昂·戈卢布），他站在一具裸露的、被吊起来的、血淋淋的女性躯干旁边。
Cabeza de Vaca features the decapitated head of a cow that unnervingly seems to peek at the viewer.	他的另一作品《牛头》以特写的方式展示了一个被砍下的牛头，它目光呆滞又似乎在偷看观众。
Taking on the challenge of explaining such work, critic Lucy Lippard wrote about Serrano in Art in Americain April 1990.	批评家卢西·利帕德接受挑战来解释这样的作品，她在1990年4月的《美国艺术》上写了一篇关于塞拉诺的文章。
We can look at her review to see how an art theorist talks about difficult	我们能够从她的回顾中来考察艺术理论家是怎样来叙说难以解说的当代艺术

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contemporary art.	的。
Because she emphasizes the art's content and Serrano's emotional and political commentary, Lippard represents a different tradition from the aesthetic formalism of Kant's twentieth-century successors.	因为她强调艺术的内容以及对塞拉诺作品情感和政治方面的解释，所以利帕德代表了不同于康德20世纪审美形式主义继承人的另一种传统。
Defending Serrano	为塞拉诺辩护
Lippard's defence of Serrano uses a three-pronged analysis: she examines (1) his work's formal and material properties; (2) its content (the thought or meaning it expresses); and (3) its context, or place in the Western art tradition.	为给塞拉诺辩护，利帕德从三个方面进行了分析，她考察了：（1）他的作品的形式和物质材料属性，（2）作品的内容（其表达的思想和意义），（3）作品的背景或者说作品在西方艺术传统中的位置。
Each step is important, so let us review them in more detail.	这其中的每一步都很重要，那么让我们对其进行一番更详细的回顾。
First, Lippard describes how a picture like Piss Christ looks and was made.	首先，利帕德描绘了像《尿浸基督》这样的作品看起来是怎样的，又是怎样制作的。
Many people were so disgusted by the title that they could not bear to look at the work; others saw it only in small black and white reproductions.	许多人都对这一标题作呕，以至于看到这件作品就受不了。其他人只看到了小幅的黑白复制品。
My students thought that the image showed a crucifix in a toilet or in a jar of urine – neither of which is true. The actual photograph looks different from a small image in a magazine or book – just as aficionados will say that an Ansel Adams original has qualities no reproduction can convey.	我的学生认为作品中展示的形象是洗手间或尿罐子里十字架上的耶稣像，可这两种说法都不对，真正的摄影作品和印在杂志或书上的小图像看起来完全不同，就像影像爱好者会认为安塞尔·亚当斯的原作具有复制品所不能传达的成像素质一样。
Piss Christ is huge for a photograph: 60 by 40 inches (roughly five by three feet). It is a Cibachrome, a colour photograph that is glossy and rich in its colours.	《尿浸基督》的尺寸对于摄影作品来说是巨大的：60英寸×40英寸（差不多为5英尺×3英尺），这是一张彩色反转直放作品，作品表面有光泽，色彩丰富。
This is a difficult medium to work with because the prints' glassy surfaces are easily ruined by the touch of a fingertip or the slightest speck of dust.	这种作品的制作媒介很难操作，因为印像的玻璃似的表面很容易被指尖接触或最轻微的尘斑所毁坏。
Though the photograph was made using	尽管这幅摄影作品是用（艺术家自己的）

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(the artist's own) urine and has 'piss' in its title, the urine is not recognizable as such.	尿液所制作的，在标题上也有"尿"字，但是尿液并不是这么理解的。
The crucifix looks large and mysterious, bathed in golden fluid.	作品中十字架上的耶稣像看起来巨大而神秘，泡在金色的尿液中。
Lippard writes:	利帕德这样写道：
Piss Christ– the object of censorial furor – is a darkly beautiful photographic image. . . .	《尿浸基督》——监查者愤怒的对象——是一幅朦胧而优美的摄影图像......
The small wood-and-plastic crucifix becomes virtually monumental as it floats, photographically enlarged, in a deep golden, rosy glow that is both ominous and glorious.	木头和塑料做的小小的十字架上的耶稣那样漂着的时候，实际上具有了纪念碑的意义。它以摄影方式被放大，有着暗金色和玫瑰红的光泽，充满着邪恶和荣耀。
The bubbles wafting across the surface suggest a nebula.	漂浮着穿过作品表面的泡沫暗指星云。
Yet the work's title, which is crucial to the enterprise, transforms this easily digestible cultural icon into a sign of rebellion or an object of disgust simply by changing the context in which it is seen.	然而对于作品至关重要的标题将这一容易理解的文化圣像变成了一种反抗的符号或一种令人厌恶的对象，仅仅通过改变对象被观看的背景就实现了这种转变。
Serrano's title is (no doubt intentionally) jarring. It seems we are meant to be torn between being shocked and musing over an image that is mysterious, perhaps even reverential.	塞拉诺的标题（毫无疑问是故意取的）很刺眼，看起来我们既要受到作品形象的冲击，又要对其进行沉思，我们夹在中间，不知如何是好，给我们带来冲击和沉思的是一个神秘甚至也许是可敬的形象。
With regard to the artwork's 'material' qualities, Lippard explains that Serrano does not regard body fluids as shameful but as natural.	至于这件艺术作品的"物质材料"属性，利帕德解释说塞拉诺没有认为体液是令人羞耻的东西，而是一种自然的东西。
Perhaps his attitude stems from his cultural background: Serrano is a member of a minority group in the United States (he is part Honduran and part Afro-Cuban).	也许他的这种态度来自他的文化背景：塞拉诺是美国的少数族裔成员（他有部分洪都拉斯和部分非裔古巴血统）。
Lippard points out that in Catholicism, bodily suffering and body fluids have been depicted for millennia as sources of religious power and strength.	利帕德指出，在天主教中体液和身体受难在一千多年中一直被描述为宗教权力和力量的源泉。
Vials in churches hold fabric, bits of	教堂的瓶子中装入纺织品、小血块、骨

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blood, bones, and even skulls that commemorate saints and stories of miracles. Instead of being regarded with panic or horror, these relics are reverenced.	头甚至骷髅以纪念圣徒和圣迹故事，这些遗物获得了敬拜而不被认为是让人恐慌或者害怕的东西。
Perhaps Serrano grew up with and looks back upon a somewhat more vital kind of encounter with the spiritual in fleshly form than what he sees in the culture around him.	也许是因为塞拉诺在成长的过程中以肉体形式和神灵相遇，他不断回顾这种相遇，它在某些方面比他从周围的文化中所看到的东西更重要。
The artist wanted to condemn the way that culture pays only lip service to a religion without truly endorsing its values.	这位艺术家想声讨那种在宗教面前说一套做一套，但又不真正认同其价值的文化行为方式。
It is hard to prevent a discussion of form and materials from spilling over into a discussion of content.	在对艺术作品的形式和材料进行讨论的时候，很难不说到作品的内容。
We have already begun to take up the second prong of Lippard's article by considering the artist's intended meaning.	通过考察艺术家想要表达的意义，我们已经开始进入利帕德文章中的第二个方面。
Serrano told Lippard about his religious concerns:	塞拉诺将他对宗教的关注告诉了利帕德：
I'd been doing religious pictures for two or three years before I realized I had done a lot of religious pictures! I had no idea I had this obsession.	在我认识到我已经制作了许多与宗教有关的作品之前，我已经制作了两三年！我过去不知道我会这么投入。
It's a Latino thing, but it's also a European thing, more so than an American thing.	与其说这是美洲人的事情，还不如说这不仅是拉美人的事情，也是欧洲人的事情。
Serrano claims that his work was not done to denounce religion but its institutions– to show how our contemporary culture is commercializing and cheapening Christianity and its icons.	塞拉诺声称他的作品不是为了抨击宗教而作，而是为了宗教的组织体制而作，这样做是为了展示当代文化是如何将基督教和它的偶像变得既商业化又廉价的。
Lippard supports this by noting that the artist produced a group of similar works in 1988 (Piss Deities) showing other famous icons of Western culture afloat in urine, ranging from the Pope to Satan.	利帕德通过指出艺术家在1988年制作了大量相似作品（《尿中的神》）的事实来支持这一观点，当时的作品中出现了其他漂浮在尿中的著名西方文化偶像，包括从教皇到撒旦的许多形象。
Analysis of the content or meaning of other disturbing works, such as Heaven	要分析塞拉诺其他令人困扰的作品的内容和意义（如《天堂和地狱》），就需

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and Hell, requires the further step of talking about Serrano's context.	要更进一步讨论他的创作背景。
The third point of Lippard's three-pronged defence of Serrano then goes beyond discussing his work's formal properties or themes to address his inspirations and artistic antecedents.	利帕德为塞拉诺所做辩护的第三个方面超越了对于其作品的形式属性或主题的讨论而转向对于艺术家的灵感及其艺术前辈的表述。
Serrano speaks of his 'strong ties to the Spanish tradition of art, which can be both violent and beautiful', mentioning in particular the painter Francisco Goya and filmmaker Luis Buñuel.	塞拉诺说到过他"和西班牙艺术传统联系紧密，这种传统既是暴力的又是优美的"，他还特别提到画家弗朗西斯科·戈雅和电影制作者路易斯·布努埃尔。
This art-historical context is interesting and important, but complicated.	这一段艺术史的背景有趣、重要，却又复杂。
I will zero in on just the first of these comparisons and look at Goya's works in more detail, to assess whether Lippard has used a reasonable strategy in linking Serrano's controversial contemporary art to this prominent and respected Spanish predecessor.	我将集中关注这两位中的第一位，更加仔细地考察戈雅的作品，以此来考察利帕德将塞拉诺充满争议的当代作品和西班牙备受尊敬的杰出先驱相提并论的时候是否运用了合理的策略。
Goya – a precursor?	戈雅——一位先驱？
Francisco Goya y Lucientes (1746–1828), a contemporary of both Hume and Kant, was a supporter of modern democratic values.	弗朗西斯科·戈雅·伊·罗西恩特斯（1746——1828）与康德和休谟是同时代的人，他是现代民主价值的支持者。
His lifetime spanned the American and French Revolutions and the terrors of the French and Spanish Peninsular War.	他的一生跨越了美国和法国革命，同时也经历了法国和西班牙之间的半岛战争的恐怖岁月。
His place as a genius in the canon of Western art is secure.	他作为天才在西方经典艺术史上的地位是稳固的。
Appointed official painter to the King of Spain in 1799, Goya is well known for his images of noblemen in gold-tasselled uniforms and ladies in brilliant satins and silks.	1799年戈雅被任命为西班牙国王的宫廷画家，他以绘制穿着金色缨穗制服的贵族和穿着闪光缎子和丝绸衣服的女士的形象而著名。
He painted familiar Spanish genre scenes like bullfights; but sex and politics were never far from his art.	他绘制了诸如斗牛这样的自己所熟悉的西班牙式场景，但是他的艺术从来不缺乏性和政治的内容。
His enticing but controversial Naked Majabrought him to the attention of the Spanish Inquisition.	他绘制的充满诱惑且引起争议的《裸体的玛哈》引起了西班牙宗教裁判所的注

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	意。
Goya witnessed tumultuous political events when Napoleon's army invaded Spain; he painted many scenes of battles, revolts, and assassinations, such as his famous The Executions of May 3, 1808, where innocent civilians are gunned down by an inexorable, faceless row of Napoleon's soldiers.	当拿破仑的军队侵入西班牙的时候，戈雅目睹了很多动乱的政治事件。他绘制了许多表现战争、反抗和暗杀的场景，例如著名的《1808年5月3日的枪决》，画中无辜的市民被一排看不见脸的、残忍的拿破仑军队士兵所枪杀。
At the centre stands a man, arms outflung in mortal terror a moment before the bullets will hit. Another man lies dead in a pool of blood. Monks hide their faces in horror at the massacre.	画面中央站着一个伸开双手的男人，在子弹快要射中他之前，表现出临死的惊恐，另一个已经死去的男人躺在血泊之中，僧侣们面对屠杀害怕地捂住了他们的脸。
Some would say this scene of death is not so unusual in Western art. The artist drew on religious imagery of martyred saints to depict new political martyrs.	有人会说这种死亡的场景在西方艺术中很常见，艺术家曾经利用宗教圣徒殉难的形象来描绘新的政治屠杀。
Goya's art made people confront the dire possibilities of human nature in moments of extreme crisis.	戈雅的艺术使人们直面人性在极度危险时的极端可能性。
In his Caprichos series he created savage images of moral depravity, scenes set in brothels and caricatures that showed people as chickens and doctors as donkeys.	在《卡普里乔斯》系列作品中，他创造了道德堕落的野蛮人形象，场景被安排在妓院中，用漫画手法展示了长得像小鸡的人以及长得像驴子的医生。
The painter defended his aims (speaking of himself in the third person):	画家为他的艺术目标而辩护（以第三者的身份讲述自己）：
[C]ensoring human errors and vices – although it seems the preserve of oratory and poetry – may also be a worthy object of painting.	人类的错误和恶行——尽管看起来是演讲和诗歌所独有的——也许也是一个有价值的可以入画的对象。
As a subject appropriate to his work, he has selected from the multitude of stupidities and errors common to every civil society, and from the ordinary obfuscations and lies condoned by custom, ignorance, or self-interest, those he has deemed most fit to furnish material for ridicule, and at the same time to exercise the author's imagination.	他有能力画好他的作品，他已经从每一个文明社会都共有的各种蠢行和错误中，从被习俗、无知或者自私自利所宽恕的谎言和一般困惑中选择了一些题材，他一直认为这些题材最适合作为他冷嘲热讽的材料，同时也有利于发挥创作者的想象力。
Some would say that Goya's moral	有人也许会说戈雅的道德观使他不同于

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perspective differentiates him from a modern artist like Serrano.	塞拉诺这样的现代艺术家。
Whereas (some think) Serrano sought sensationalism or was too ambiguous about the meaning of images like Piss Christ and Heaven and Hell, Goya's position seems clear and defensible.	然而（有人认为）塞拉诺追求作品的轰动效应，或者说他通过《尿浸基督》、《天堂和地狱》这样的作品所传达出的意义过于模棱两可，而戈雅的立场看起来清晰并且具有辩解力。
But this contrast is not so easy to maintain. Since Goya supported the French Revolution, it is assumed he is a creature of the Enlightenment, sharing its values with men like Hume and Kant.	但是他们之间的这种差异并不容易维持下去，因为戈雅支持法国革命，这样他就被想象为启蒙运动的创立者之一并与休谟和康德有着共同的价值观。
But Goya witnessed terrible atrocities, with violence and retaliation on both sides during the invasion of Spain.	但是戈雅亲眼目睹了可怕的暴行，法军入侵西班牙期间双方都有暴力和复仇。
He evoked these scenes repeatedly in disturbing works in his series of Los desastres de la Guerra (The Horrors of War) (1810–1814).	他在其令人不安的系列作品《战争的恐怖》（1810——1814）中不断描绘这种场面。
Goya makes it plain that there were no moral winners in this war: a French soldier lounges while a peasant hangs, but then a peasant hacks away at a helpless man in uniform.	戈雅在作品中明白地表示出这场战争中没有道德优胜者——一位西班牙农民被吊死的时候，一名法国士兵却在闲荡，但是另外的画面中一位农民正在砍杀一位无助的穿军装的男人。
Goya's sketches seem to reject Enlightenment hopes of progress and human improvement and approach moral nihilism in endless gruesome scenes of beheadings, lynchings, spearings, spikings, and more.	戈雅的速写似乎在否定启蒙所带来的进步和人类改善的希望，在没完没了的斩首、处私刑、刺杀等可怕场景中接近了道德虚无主义。
Even beyond this political despair, the artist seems to have plunged into bleak hopelessness after a horrific illness left him deaf.	除了这种政治上的绝望以外，一场可怕的疾病后艺术家聋了，他好像陷入了凄冷的无望之中。
His Black Paintings, done on walls in a room of his own home, are among the most disturbing in all of art history. Saturn Devouring One of His Sons depicts the graphic and bloody dismemberment of a cannibalistic infanticide.	他画在自家房间墙上的《深色画》是整个艺术史上最令人不安的作品，《正在吞吃儿子的撒旦》描绘了同类相食的杀婴者肢解婴儿的血腥画面。
Other images, though less bloody and violent, are even more disturbing.	其他画面形象尽管没有这么血腥和暴力，但更令人不安。

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His Colossus sits huge and menacing upon the land like an enormous Cyclopean monster.	《巨人》中的巨人体型巨大，像一个庞大的怪物充满威胁地坐在地上。
Dog Buried in the Sand is a pitiful animal overwhelmed by brutal forces of nature, alone and despairing.	《埋在沙中的狗》表现了一只可怜的动物被残酷的自然外力所吞没，孤独而绝望。
It is impossible to view these late works of Goya with aesthetic distance.	戈雅的这些晚期作品是不可能保持审美距离来观看的。
Are they the product of a diseased mind, a sick imagination, a temporary lapse of sanity?	它们是生病的头脑、病态的想象、间歇性神智不清的产物吗？
It would be sheer dogma to deny that Goya has stopped being a good artist because such works are painful or because their moral point seems obscure.	仅仅因为这些作品充满痛苦或道德观模糊就认为戈雅不再是一位好艺术家，这样的想法完全是教条主义的。
This brief art historical detour enables us to draw a positive conclusion about Serrano's claim to regard Goya as a forebear whose images combine beauty with great violence.	戈雅的画面形象将美和暴力相结合，塞拉诺声称在这方面戈雅是其前辈，以上那些概要的艺术史回顾能使我们对他的这一观点做出肯定性的结论。
Remember that such a comparison is a part of Lucy Lippard's defence of Serrano's often troubling images.	记住，这种对比是卢西·利帕德为塞拉诺那些常常令人不安的作品形象辩护的一个部分。
Of course, a detractor might say that Goya is different from Serrano because his artistic ability was greater, and because he depicted violence not to sensationalize it or to shock people but precisely in order to condemn it.	当然，一位恶意批评者也许会说戈雅不同于塞拉诺，因为他的艺术能力比塞拉诺要强，他描绘暴力不是为了寻求轰动效应或者使人震惊，而是为了谴责它。
Each point has problems. It is going to be hard to compare any twentieth-century artist to a 'Great Master' from the past like Goya.	每一种观点都有问题，很难拿任何一位20世纪的艺术家和戈雅这样一位过去的"大师"相比较。
We are not in a position to know the ultimate judgement of history; and not being a Goya does not mean that someone altogether lacks artistic ability.	我们并非站在一个能知道历史最终裁判结果的位置上，不能成为戈雅并不意味着某人完全缺乏艺术能力。
Lippard has argued, reasonably, that Serrano's work exhibits skill, training, thought, and careful preparation.	利帕德已经为塞拉诺做了合理的辩护，他认为塞拉诺的作品展示了技能、专业训练、思想和精心的准备。
3. Francisco Goya's Saturn alludes to ancient Greek mythology, in a disturbing image open to both political and personal interpretations.	图3弗朗西斯科·戈雅的《正在吞吃儿子的撒旦》暗指古希腊的神话故事，画中令人不安的形象让人可以从政治和个人的

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	角度来阐释。
And second, it is quite possible that Goya is not asserting a morally uplifting message in all his works, but saying instead that human nature is dreadful.	其次，戈雅可能在他所有的作品中都不强调一种提升道德的信息，而仅仅说人性是可怕的。
A lament can be a legitimate message in art, even when delivered with shocking content that prevents us from maintaining our aesthetic distance.	即使在传递破坏我们审美距离的恐怖内容时，悲叹也能成为艺术中的合理信息。
Perhaps Serrano meant to insult established religion, but this could stem from a moral motivation.	也许塞拉诺想羞辱现在的宗教，但是这种行为也能来自一种道德动机。
When he photographs corpses it may not be to wallow in their decay but to offer anonymous victims some moments of human sympathy.	他拍摄尸体也许不是因为他沉迷于腐烂的过程而是为了给无名的死者提供一些充满人类同情的瞬间。
Such an aim would confirm the continuity between him and his distinguished artist predecessor Goya.	这样的一种目的可能证明了他和他杰出的艺术先辈戈雅之间的一种延续。
Conclusion	结论
Artwork in recent years has incorporated a lot of horror.	近年的艺术作品已经结合了许多恐怖因素。
Photographers have shown corpses or the grisly severed heads of animals, sculptors have displayed rotting meat with maggots, and performance artists have poured out buckets of blood.	摄影家已经展示了尸体或者被砍下的、可怕的动物脑袋，雕塑家已经展示了正在腐烂的长满蛆的肉，行为艺术家已经将一桶桶的鲜血泼洒出来。
I could have mentioned other highly successful artists with similar subjects: the tortured bodies of Francis Bacon's paintings (which we will consider in Chapter 6), or the representations of Nazi ovens in Anselm Kiefer's huge dark canvases.	我本可以提出其他采用了类似题材并取得巨大成功的艺术家：弗兰西斯·培根的绘画中被折磨的身体（我们将在第六章进行讨论），或者安塞姆·基弗巨大的黑色画布上展示的纳粹烤炉。
So far I have raised doubts about two theories of art.	到目前为止，我已经对两种艺术理论提出了疑问。
The theory of art as communal ritual fails to account for the value and effects of much contemporary art.	艺术即公共仪式的理论不能解释许多当代艺术的价值和效果。
The experience of walking into a spacious, well-lit, and air-conditioned gallery or a modern concert hall may	走入空间巨大、光线充足、有空调的画廊或者现代音乐厅的体验也许有其自身的仪式化的方面，但是这完全不同于那

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have its own ritualistic aspects, but ones completely unlike those achieved by the sober participants with shared transcendent values at occasions like those I mentioned at the start of this chapter, such as a Mayan or Australian Aboriginal tribal gathering.	些拥有共同的超验性价值观的冷静参与者所获得的体验，他们的体验来自像我在本章开头提到的那种场景，如一次玛雅人或者澳大利亚土著的聚会。
It seems unlikely we are seeking to contact the gods and higher reality, or appease spirits of our ancestors.	看来我们不像在寻求接触上帝和更高真实或安慰我们祖先亡灵的方式。
But neither does recent art seem defensible within an aesthetic theory like Kant's or Hume's that rests upon Beauty, good taste, Significant Form, detached aesthetic emotions, or 'purposiveness without a purpose'.	但是将近期的艺术放置到一种康德或休谟那样的美学理论之中也不一定恰当，因为那是一种建立在美、高雅品位、有意味的形式、排除审美情感或"无目的的合目的性"之上的美学理论。
Many critics do praise the beautiful compositions of Mapplethorpe's photographs and the elegant stylization of Hirst's gleaming vitrines with suspended animals inside.	许多批评家确实赞扬了马普利索普摄影作品的优美构图，也对赫斯特悬挂着动物的发光玻璃橱窗所体现出来的传统的优雅风格表示了赞扬。
But even if they find the work beautiful, its startling content demands consideration.	即使他们发现作品很美，他们也需要仔细考量其中令人吃惊的内容。
Perhaps disinterestedness has some small role in approaching difficult art by enabling us to try harder to look at and understand something that seems very repugnant.	也许非功利性在分析这些难以理解的作品时会有小小的作用，它会使我们更努力地去观看和理解作品中那些看起来十分令人反感的东西。
But the work's content is also very crucial, as I think Hirst's titles indicate – he confronts viewers directly with tough issues, as in the shark piece, entitled The Physical Impossibility of Death in the Mind of Someone Living.	但是作品的内容也至关重要，就像我认为赫斯特作品的标题所表明的那样，他用粗陋的问题来直接面对观众，如用鲨鱼切片做的作品被命名为《活着的意识中肉体死亡的不可能性》。
By pointing back to works of an important artist from the past, Goya, I have argued that contemporary ugly or shocking art like Serrano's has clear precedents in the Western European canon.	通过回顾以往重要的艺术家戈雅的作品，我已经提出：像塞拉诺的作品那样的丑陋或骇人听闻的当代艺术有其在西欧经典艺术史上明确的先例。
Art includes not just works of formal beauty to be enjoyed by people with 'taste', or works with beauty and uplifting	艺术不仅包括被那些具有"品位"的人所享受的具有形式美的作品，或者具有美感和道德提升意义的作品，还包括那些

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moral messages, but also works that are ugly and disturbing, with a shatteringly negative moral content.	丑陋的、令人不安的、具有负面道德颠覆内容的作品。
How that content is to be interpreted remains a matter for more discussion below.	怎样阐释那些内容，这需要在下面进行更多的讨论。
	【注释】
	[1] 1947年出生于法国，从1970年开始进行类似“手术”的行为表演，后来逐渐以“整容”作为颠覆传统审美观的手段，以人工改造身体的方式抵抗加诸女性身体之上的社会压力。——本书注释均由译者所加，以下不再一一说明。
	[2] 古希腊传说中的迈锡尼国王。
	[3] 犹太教、基督教和伊斯兰教的先知，《圣经》中记载亚伯拉罕是希伯来人的始祖。
	[4] 由韦斯·克雷文导演的美国恐怖片，讲的是几名青少年同时做着相同的噩梦，梦到一个名叫弗雷迪·克鲁格的杀人狂能够自由出入他们的梦，并且残酷地杀害他们。
	[5] 美国著名当代摄影家，他的一些作品因涉及暴露性器官、表现同性恋等敏感问题在美国、英国、日本等国家引起争议甚至遭到司法调查。1989年3月9日，被称为“黑暗的王子”、“光的天使”的马普利索普因艾滋病去世。
	[6] 德国哲学家、美学家，被称为“美学之父”。主要著作有《关于诗的哲学默想录》、《美学》、《形而上学》等。
	[7] 美国著名抽象表现主义画家。
	[8] 美国著名形式主义批评家，与其相关的概念有“庸俗艺术”、“平面性”、“媒介”等。他对美国抽象表现主义艺术的发展起了推动作用。
Chapter 2 Paradigms and purposes	第二章　范例和目标
A virtual tour	一次虚拟的艺术之旅
Contemporary artists who create work using blood, urine, maggots, and plastic surgery are successors of past artists who took sex, violence, and war as their	当代艺术家用鲜血、尿液、蛆和整形手术来创作作品，他们是过去那些以性、暴力和战争作为题材的艺术家的后继

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subjects.	者。
Such work flouts the two theories of art that we considered in Chapter 1: it does not foster unity in communal religious rituals, nor does it promote distanced experience of aesthetic qualities like Beauty and Significant Form.	这类作品违背了我们在第一章讨论过的两种艺术理论，理由是它既没有加强公共宗教仪式中的团结，也没有促进对美感和有意味的形式等美学特征的保持一定距离的体验。
What theory applies to such difficult work?	那么，应该运用什么理论来应对如此难以解释的作品呢？
Philosophers have pondered distinct works in saying what 'Art' is or should be.	哲学家们通过阐述"艺术"是什么或者艺术应当是什么来思考完全不同的艺术作品。
In this chapter I will illustrate the diversity of art's forms and roles in the Western world, by leading a virtual tour through five periods.	在本章我将引领大家完成一次穿越五个历史时期的虚拟艺术之旅，以此来展示在西方世界中艺术的各种形式和角色。
We will move from fifth-century BCE Athens to medieval Chartres, then on to the formal gardens of Versailles (1660–1715), and the premiere of Richard Wagner's opera Parsifal, in 1882.	我们将从公元前5世纪的希腊到中世纪的夏特尔大教堂，然后到整齐匀称的凡尔赛宫花园（1660——1715），再到理查德·瓦格纳的歌剧《帕西法尔》于1882年的初次演出。
We conclude in 1964, with Andy Warhol's Brillo Box, and a review of recent theories about art.	我们以考察安迪·沃霍尔的《波里洛盒子》并回顾近期的艺术理论作为结束，最后的时间为1964年。
Tragedy and imitation	悲剧和模仿
Ancient discussions of tragedy introduced one of the most persistent of all theories of art, the imitation theory: art is an imitation of nature or of human life and action.	讨论古代悲剧的时候总是要介绍在所有艺术理论中持续时间最长的一种理论——模仿论：艺术是一种对自然或人类生活和行为的模仿。
Classical tragedy began in Athens in the sixth century BCE as part of a spring celebration of Dionysus, god of the grape harvest, dancing, and drinking.	古典悲剧作为为狄俄尼索斯这位掌管葡萄收成、舞蹈和饮酒的神而举办的春天庆典仪式的一部分，开始于公元前6世纪的希腊。
In Greek mythology, he had been torn apart by Titans but was always regenerated, like the vines in spring.	在希腊神话中，狄俄尼索斯被提坦一次次撕开，但是他总能再生，就像春天的葡萄藤一样。
Tragedy, which re-enacted Dionysus's death and rebirth, straddled several layers of meaning: religious, civic, political.	悲剧重新演绎了狄俄尼索斯的死亡和重生，它包括了宗教的、市民的、政治的多层意义。
Plato (427–347 BCE) discussed art forms like tragedy, along with sculpture, painting, pottery, and architecture, not as	柏拉图（公元前427——前347）讨论了悲剧、雕塑、绘画、陶艺和建筑的艺术

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'art' but as 'techneē' or skilled craft.	形式，他不是将它们当作"艺术"而是当作"技巧"或者技能性的手艺而讨论的。
He regarded them all as instances of 'mimesis' or imitation.	他认为它们都是"拟态"或者模仿。
Plato criticized all imitations, including tragedies, for failing to depict the eternal ideal realities ('Forms' or 'Ideas').	柏拉图批评包括悲剧在内的所有模仿艺术，因为它们不能描绘永恒理念的真实（"形式"或者"理念"）。
Instead, they offered mere imitations of things in our world, which themselves were copies of the Ideas.	它们仅仅提供对我们现实世界中事物的模仿，而这些事物本身就是对理念的模仿。
Tragedy confuses the audience about values: if good characters experience tragic downfalls, this teaches us that virtue is not always rewarded.	悲剧使观众的价值观产生混乱，如果剧中的好人经历了悲剧性的衰败，那就是教育我们美德不总是会获得奖赏的。
And so, in Plato's famous Republic Book X, he proposed to exclude tragic poetry from the ideal state.	因此，在柏拉图著名的《理想国》的第五卷中，他建议将悲剧性的诗歌从理想国中排除出去。
Aristotle (384–322 BCE) defended tragedy in his Poetics by arguing that imitation is something natural that humans enjoy from an early age, and even learn from.	亚里士多德（公元前384——前322）在他的《诗学》中为悲剧辩护，他争辩说，模仿是很自然的事情，人类从早期就开始喜欢模仿甚至从模仿中学习。
He did not believe there was a separate, higher realm of Ideas, as Plato had.	他不相信有一个像柏拉图所说的与现世分离的、更高的理念王国存在。
Aristotle felt that tragedy could educate by appealing to people's minds, feelings, and senses.	亚里士多德觉得悲剧能够诉诸人的意识、情感和感觉进而教育人。
If a tragedy shows how a good person confronts adversity, it elicits a cleansing or 'katharsis' through emotions of fear and pity.	如果一部悲剧展示了好人面临灾祸，那么这部悲剧就通过观众产生的恐惧和怜悯之情达到对其心灵的净化或者"疏导"。
The best plots represent a person like Oedipus who does an evil deed without knowing it; and the best characters are good rather than base.	希腊悲剧中最好的剧情再现了一位叫俄狄浦斯的人，他在不知情的情况下做了邪恶的事情，悲剧中塑造得最成功的人物都是高贵而非低贱的。
Aristotle's defence works well for some tragedies, especially his favourite, Sophocles' Oedipus the King.	亚里士多德的辩护对一些悲剧来说是很有益的，特别是对于他所喜欢的索福克勒斯的《俄狄浦斯王》。
But the Poetics' fusion of moral with aesthetic criteria makes it unlikely Aristotle would approve of a character like Euripides' Medea, who knowingly kills her own children.	但是《诗学》将道德标准和审美标准混合在一起，这样就使亚里士多德不可能接受像欧里庇得斯的美狄亚这样的人物，她有意地杀害了自己的孩子。

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Let us consider her story.	让我们来考察一下她的故事。
The tragedy Medea was about a foreign or 'barbarian' woman who betrayed her father and brothers to help the heroic Jason obtain the precious Golden Fleece.	悲剧《美狄亚》是关于一位外地或者"野蛮"的女性背叛她的父亲和兄弟而帮助英勇的伊阿宋获得珍贵的金羊毛的故事。
But after she had borne him two children, Jason took a new, native-born bride, since his people feared Medea as a foreigner and a witch.	当她为伊阿宋生了两个孩子后，他又新娶了一位本地新娘，因为他的人民害怕作为外地人和女巫的美狄亚。
Medea, enraged, seeks revenge by the most disturbing means possible, killing their two children.	美狄亚被激怒了，她通过最令人不安的方式来寻求复仇，杀死了他们的两个孩子。
Medea also kills Jason's new bride with a poisoned robe, whose gruesome effects are described by a messenger: it melts off her skin, and even kills her poor old father who rushes to help, but becomes glued to her dissolving flesh.	美狄亚还用毒袍杀死了伊阿宋的新娘，其可怕的结果被一位信使描写下来了：毒袍腐蚀了她的皮肤，甚至杀死了她可怜的老父亲，当时他冲过来进行救助但却被粘在她正在消溶的肉体上。
Euripides engages the audience in the emotional roller coaster of these murderous events, depicting scenes Plato would surely consider unseemly.	欧里庇得斯使观众的情感随着这些谋杀事件像坐过山车一样跌宕起伏，他描述了肯定会被柏拉图认为是不恰当的场景。
The playwright even asks us to sympathize with Medea – who is, after all, guilty of killing her own children.	这位戏剧家甚至要求我们同情美狄亚——别忘了，她还是亲手杀死自己孩子的罪人。
True, the Greeks didn't show grisly deeds on stage; but Euripides' play still conjures them up vividly, as with the poisoned robe description, or in these lines where Medea bids farewell to her children:	的确，希腊人没有在舞台上展示恐怖的行为，但是欧里庇得斯的戏剧还是将其生动地用魔法唤起了，就像对毒袍的描绘或美狄亚和她的孩子告别的这几行：
Go, go . . .	去吧，去吧......
I cannot look at you.	我不能看着你。
I am in agony, and lost.	我处于极度痛苦和迷惘中。
The evil that I do, I understand full well,	对于我所做的恶行，我完全明白，
But a passion drives me greater than my will.	但是一种强于我意愿的狂暴情感驱使着我。
Aristotle criticized the way Euripides ended his play, with Medea escaping in a heavenly chariot.	亚里士多德批评了欧里庇得斯以美狄亚乘坐天上的战车逃走作为戏剧结尾的方式。
Probably Aristotle also disapproved of Medea as a tragic heroine, because he downgraded plots like this one that show	也许亚里士多德也不同意将美狄亚处理成一个悲剧性的女英雄，因为他让一个好人故意选择恶行，这使剧情的格调降

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a good person deliberately choosing evil.	低了。
For Euripides to make Medea an object of sympathy or pity was wrong: this play does not serve the proper function of tragedy – regardless of having good poetry or a fine performance.	欧里庇得斯将美狄亚塑造为一个让人同情或怜悯的对象是错误的。这部戏没有满足悲剧应有的功能——尽管它具有很好的诗意或者很好的表演。
In ancient Athens, tragedies were selected, funded, and rewarded in certain ways, and attendance was mandated as part of the city-wide religious festival honouring Dionysus.	在古代的雅典，人们以某些方式对悲剧进行选择、资助和奖励，出席演出被当作全城宗教性节日活动的一部分，以此表示对狄俄尼索斯的崇敬。
But none of these points were mentioned in the Poetics.	但是这些情况在《诗学》中都没有提到。
Aristotle did not explicitly discuss the civic and religious dimensions of tragedy.	亚里士多德没有明确讨论悲剧与市民、宗教相关的某些情况。
Because he abstracted the art of tragedy from its context, Aristotle's theory could be (and was) applied to tragedies from other eras – Shakespeare's, for example.	因为他将悲剧艺术从其背景中抽离出来，所以他的戏剧理论能被（而且已经被）应用到其他时代的悲剧（如莎士比亚的悲剧）中。
Aristotle's idea that a tragic hero acts from a 'hamartia' or mistake rather than evil intent was distorted into a theory of the so-called 'tragic flaw' and was applied to describe foibles of Hamlet (indecision) and Othello (jealousy).	亚里士多德认为一位悲剧性的英雄是受"悲剧性的差错"（或错误）而非邪恶企图的影响而做出某些行为的，这一观点后来被转变为所谓的"悲剧性缺陷"的理论，这种理论被运用于描述哈姆雷特（优柔寡断）和奥赛罗（嫉妒）的弱点。
This tradition involved a misunderstanding, since Aristotle maintained that a tragic hero's character was not flawed.	这一传统对亚里士多德有一种误解，因为亚里士多德坚持认为一位悲剧性英雄的性格本身是没有缺陷的。
Rather, tragedy should show a good hero who simply made a mistake – out of human frailty – leading to disastrous results.	亚里士多德认为，悲剧应该展示一位好心的英雄仅仅因为犯了一个错误（并非人类品德上的弱点）就导致了灾难性的结果。
The classical Greek account of art as imitation was influential in other areas of art theory besides accounts of tragedy.	希腊关于艺术即模仿的经典解释在悲剧之外的艺术理论领域也产生了影响。
Distinguished art historian E. H. Gombrich, for example, described the history of Western art (mainly painting) as a search for progressively more vivid renderings of reality.	例如：著名的艺术史学家E.H.贡布里希就将西方艺术史（以绘画为主）描绘为一个为了更逼真地描绘现实而不断进步的过程。
Innovations aimed at more perfect semblances.	艺术的革新是为了与描绘对象更相像。
New theories of perspective in the	文艺复兴中新透视理论的提出、油画在

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Renaissance, and oil painting with its greater tactility and richness, enabled artists to achieve an increasingly convincing 'copy' of Nature.	质感和色彩丰富性上的进步都使艺术家对自然的"复制"变得更加有信心。
Many people still prefer art that 'looks like' their favourite scene or object; it is hard not to marvel at virtuoso portraits by Bronzino and Constable, or at Dutch still lifes, with their juicy lemons and luscious lobsters.	许多人还喜欢那种"看起来像"他们喜欢的场景或物品的艺术品。在看到布隆齐诺、康斯太勃尔的精美肖像以及荷兰静物画中流汁的柠檬和美味的龙虾时，人们不由得大为惊奇。
But many developments (or 'contrary data') have made the imitation theory of art seem less plausible in the last century.	但是许多艺术方面的发展（或者"相反的情况"）已经使艺术的模仿论的合理性在上个世纪下降了。
Painting was particularly challenged by the realism of an upstart new medium, photography.	当时，绘画开始明显受到一种新媒体——摄影的写实性的挑战。
Since the late nineteenth century, imitation has seemed less and less to be the goal of many genres of art: impressionism, expressionism, surrealism, abstraction.	从19世纪晚期开始，模仿已经越来越少成为印象派、表现主义、超现实主义、抽象主义等艺术流派的艺术目标。
Nor does the imitation theory leave room for our modern emphasis on the value of an artist's individual sensibility and creative vision.	模仿论也没有鼓励现代人强调艺术家个人感觉和创造性眼光的价值。
Do Van Gogh's or O'Keeffe's irises impress us because they are accurate imitations?	凡·高或者奥基夫画的鸢尾花让我们印象深刻是因为它们的精确模仿吗？
Plato would criticize these modern artists for creating a mere image of Beauty – hopelessly striving to emulate something ineffable or Ideal.	柏拉图也许会批评这些现代艺术家只不过是创作了美的形象——无可救药地试图模仿不能言说之物或理念本身。
But that did not seem to be their aim, and we value Van Gogh's or O'Keeffe's flowers for other reasons.	但看起来那并不是他们的目的，我们是因为其他原因而看重凡·高和奥基夫所画的花卉的。
Chartres and medieval aesthetics	夏特尔和中世纪美学
Our virtual tour now moves on to medieval France and the thriving city of Chartres in the year 1200.	我们的虚拟考察之旅现在继续前行，到达1200年时欣欣向荣的法国中世纪城市夏特尔。
We will again find an art form woven into the fabric of the city's religious and civic life.	在这里我们又将发现一种与城市宗教和市民生活相交织的艺术形式。
Chartres was a centre of worship and part of the new Marian cult which was just starting to inject a powerful feminine	夏特尔是宗教崇拜的一个中心和新兴的马利亚崇拜的一部分，马利亚崇拜开始

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element into Christianity.	为基督教注入了强有力的女性因素。
The cathedral, rebuilt after a fire in 1194, houses a sacred relic, a bit of fabric allegedly from Mary's tunic.	夏特尔大教堂是在一场大火后于1194年重建的，里面有圣物，有一小片据说是从马利亚的束腰外衣上遗留下来的织物。
The vault was completed in 1222 – truly amazing progress, especially since it was hardly unique in France in that time.	教堂的拱顶完成于1222年，它真是一个令人吃惊的进步，特别是它几乎是当时法国唯一的拱顶。
Chartres won the competition with its record high nave at a time when similar projects were under way in nearby Amiens, Laon, Reims, Paris, and other cities.	当类似的建筑在附近的亚眠、拉昂、兰斯、巴黎等其他城市还未修建好的时候，夏特尔大教堂的中殿在某个时期内是高度最高的。
Local lords and trade guilds made great donations of riches to ornament the cathedral, most notably, its unrivalled stained-glass windows.	本地的地主和商业行会捐赠了大量财物来装饰大教堂最突出的、独一无二的染色玻璃窗。
The cathedral was the scene of trials and festivals, as well as worship.	大教堂是宗教审判、节日欢庆和礼拜的场所。
Within its walls people might sleep overnight, bring their dogs, hold guild meetings, and operate small booths selling their wares, like religious souvenirs and memorabilia – even wine (to avoid taxes).	人们在教堂内可以过夜，也可以把他们的狗带来，还可以举行行会会议或摆上小摊卖他们的商品，如宗教纪念品和年表——甚至卖酒（在那里可以逃税）。
While social and cultural details help us understand some aspects of the cathedral's function, it also exemplifies medieval ideals of art.	当社会和文化细节可以帮助我们理解大教堂某些方面的功能的时候，它也可以作为了解中世纪艺术观念的范例。
Gothic architecture has a particular look: the pointed or ogival arch, ribbed vaults, rose windows, towers, and tremendous height in the nave, supported by flying buttresses.	哥特式建筑有一种特别的外观：突出的或者说尖状的角拱、肋拱、玫瑰花窗、塔楼以及高度惊人的中殿（中殿由飞扶壁支撑着）。
The Cathedral of Notre-Dame at Chartres is an early and fine example of Gothic style, largely the same as it was 800 years ago, with many of its original 1,800 sculptures and 182 original stained-glass windows.	夏特尔大教堂是早期哥特式风格的杰出典范，它还和八百年前大致相同，其中的1800座雕塑原作和182扇原来的染色玻璃花窗也有许多保存了下来。
Chartres' architect (simply 'the master of Chartres') was clearly on top of the newer developments of medieval aesthetics.	可以很清楚地看出，夏特尔大教堂的建筑师（简称为"夏特尔大师"）处于中世纪美学最新发展的顶峰。
A remarkable fact is that the main entry	一个显著的事实就是在主门入口，像亚

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portal has statues of pagan philosophers like Aristotle and Pythagoras, amid hundreds of saints and apostles.	里士多德、毕达哥拉斯这样的异教哲学家的雕像被放在了几百位圣徒和使徒的雕像之中。
Why?	这是为什么呢？
The study of classical Greek philosophy had a profound impact upon all forms of cultural production in Europe in the Middle Ages.	对于古希腊哲学家的研究对欧洲中世纪各种形式的文化生产都产生了深刻的影响。
Dante (1265–1321) in his Divine Comedy pays tribute to the classics: recall that Vergil is Dante's guide through Hell, and that Aristotle resides in the Inferno's highest circle, discoursing with other Greek writers in an afterlife spared from physical torment.	但丁（1265——1321）在他的《神曲》中对这些一流哲学家表达了敬意：书中说到维吉尔是引导但丁通过地狱的人，亚里士多德住在地狱的最高层，在摆脱了身体折磨的死后生活中，他正在与其他希腊作家进行讨论。
At Chartres' famous school of theology, classical authors were studied as part of the 'liberal arts'.	在夏特尔著名的神学学校里，古典作者被当作"自由艺术"的一部分进行研究。
Platonic philosophy guided the aesthetic ideals of Chartres' builders; a historian of cathedrals goes so far as to write, 'Gothic art would not have come into existence without the Platonic cosmology cultivated at Chartres . . .'	柏拉图的哲学指导了夏特尔大教堂建筑师的审美观念。一位研究大教堂的历史学家竟然这样写道："如果柏拉图的宇宙观没有反映在夏特尔大教堂的建筑上，哥特式艺术是不可能存在的......"
Actual theorizing about beauty in this time period was particularly advanced by Thomas Aquinas (1224–1274), who was not a member of the School of Chartres. More influenced by Aristotle than by Plato, he was to philosophize in Paris at the new university there later in the thirteenth century.	托马斯·阿奎那[1]（1224——1274）真正使这一时代的美学理论研究大大推进了，他不是夏特尔神学学校的成员，亚里士多德对他的影响超过柏拉图，他本来应该在13世纪后半叶去巴黎一所新建的大学研究哲学的。
Aquinas was the first major Christian thinker to write about beauty (and other topics) while absorbing ideas in newly discovered and translated texts from Aristotle, introduced into Europe (particularly through Spain) only a century earlier through the mediation of Islamic culture.	阿奎那是第一位就美（以及其他论题）进行写作的重要基督教思想家，他的研究吸收了当时新近发现并被翻译出来的亚里士多德文本中的思想，这些思想在一个世纪前才通过伊斯兰文化被介绍到欧洲（尤其是西班牙）。
Medieval philosophers, at either Chartres or Paris, did not theorize about 'art' as such, since their focus was on God.	夏特尔和巴黎的中世纪哲学家没有对"艺术"进行过这样的理论研究，因为他们将注意力集中在上帝身上。
Unlike Plato and Aristotle, Aquinas did not defend an account of art as imitation.	阿奎那并没有像柏拉图和亚里士多德那样对"艺术即模仿"进行辩护。

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Aquinas theorized that Beauty was an essential or 'transcendental' property of God, like Goodness and Unity.	阿奎那总结道：如同善和统一一样，美也是上帝的一种本质或"超验"的属性。
Human artworks should emulate and aspire to God's marvellous properties.	人类的艺术作品应该模仿和渴望获得上帝的绝妙属性。
The medievals followed three key principles for beautiful creations like cathedrals: proportion, light, and allegory.	中世纪的人们要创造像大教堂那样的美，为此他们遵循三条基本原则：比例、光线和寓言。
Guidelines about proportion were transmitted to cathedral builders from scholars in the School of Chartres, who refined theories inherited from Roman-era thinkers like St Augustine.	夏特尔神学学校的学者们将比例的要求告诉大教堂的建造者，他们将源自罗马时期的思想家（如圣奥古斯丁）的理论进行提炼加工。
The geometry of a cathedral was held to add to its music-like harmony. This influence dates back to Plato's Timaeus, where the creative 'Demi-Urge' used geometry to plan an orderly material world.	大教堂的一般几何构造原封不动，增添了音乐般的和谐，这种影响可以追溯到柏拉图的《蒂迈欧篇》，其中具有创造性的造物主运用几何学规划了一个秩序井然的物质世界。
The Christian God too was seen as the master builder of the cosmos.	基督教的上帝也被看作建造宇宙的建筑大师。
Exacting rules were applied to the design of portals, arches, and windows, and dictated proportions of arches and galleries.	严格的建筑规则被运用到入口、拱顶和窗户的设计以及被指定的拱顶和长廊的比例中。
Geometry ruled the design of the church itself, built in the form of a cross, with cross-arms proportional to the arms of a human figure.	几何学控制了教堂本身的设计，教堂被建造成一个十字架的形状，两翼的比例符合一个人手臂的比例。
It is no surprise after all, then, to find Pythagoras, father of geometry, pictured in Chartres' sculptures.	在这种情况下，以雕像的形式将毕达哥拉斯这位几何学之父放在夏特尔大教堂中也就毫不出奇了。
Chartres' new luminosity and stained-glass windows illustrate a second principle of medieval aesthetics.	夏特尔大教堂新的光线亮度和染色玻璃窗显示了中世纪美学的第二个原则。
In early Christian thought there is a strong dichotomy between (divine) light and (earthly) material dross.	在早期，基督徒认为（神圣的）光和（世俗的）物质浮渣之间有着明显的区别。
The neoplatonic Book of John construes Christ as the light of the world.	新柏拉图主义的《约翰福音》将基督解释为世界之光。
Since a Gothic cathedral is the house of God, light is visible proof that the divine is present.	因为一座哥特式的教堂是上帝的房子，光线成为了神性存在的可见证据。
Streaming though beautiful stained-glass	光线穿过漂亮的染色玻璃窗上的图形，

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images, this light conveys the glory of Heaven as the jewelled city.	熠熠生辉，传递着天堂的荣光。
Aquinas also emphasized light, using the term claritas, which denotes internal brightness and design.	阿奎那也重视光线，他用明晰（claritas）这个术语来表示教堂内部的明亮和各种因素的设计。
For him, divinity is present in the internal forms of things on earth.	对他来说，神性存在于尘世事物的内部形式之中。
A cathedral, like a good and beautiful person, should have organic unity and manifest claritas.	一座大教堂就像一位善良美丽的人，应取得有机的统一和结构的明晰。
Vision affords us a way of appreciating the claritas of something beautiful – like Chartres cathedral.	视觉使我们欣赏到了像夏特尔大教堂这样的美丽事物中的明晰。
The master of Chartres enhanced luminosity to demonstrate God's heavenly illumination.	夏特尔大教堂的建筑师通过提高明亮度来证明上帝神圣的光辉。
Exterior walls supported by a unique two- or three-tiered sort of flying buttress promoted greater height for the vault.	外墙由独一无二的两层或三层飞扶壁支撑，这样就能提高拱顶的高度。
The master got rid of galleries (balconies) along the walls, permitting higher and brighter clerestory windows overhead.	建筑师放弃了沿墙的楼座（阳台），这样就能使头顶的天窗能够建得更高更明亮。
He also made possible a larger role for the rose windows.	他还使玫瑰花窗发挥了更大的作用。
The church's remarkable stained glass and sculptures all told stories, from which Christian worshippers learned theology and Biblical narratives. This brings us to the third principle of medieval aesthetics, allegory.	教堂非同凡响的染色玻璃和雕像都在讲述故事，基督教的信仰者可以从中学习神学和《圣经》中所叙述的内容，由此将我们带到了中世纪美学的第三个原则：寓言。
Everything in a Gothic cathedral is like a book full of meaning; cathedrals have been called 'encyclopaedias of stone'.	哥特式教堂中的每一件东西都像一本意义丰富的书，大教堂过去被称为"石头的百科全书"。
The entire cathedral is an allegory for Heaven, since it is the House of God.	因为大教堂是上帝的房子，所以整个大教堂就是一部天堂的寓言。
All aspects of the cathedral at Chartres had allegorical meaning: the rose window referred to the orderly cosmos. The square, which illustrated moral perfection, was used to design portions of the façade, towers, bases of windows, walls of the interior, and even the stones themselves.	夏特尔大教堂的所有方面都有寓意：玫瑰花窗意指有秩序的宇宙，表示道德完善的正方形被用于设计教堂正面、塔楼、窗沿、内墙的各个部分甚至石头本身。
4. Everything in Chartres Cathedral, from	图4从迷宫到尖拱顶高耸的中庭，再到奇

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its maze to its lofty vaulted nave and wondrous stained glass, alluded to heaven and drew believers to God's kingdom.	妙的染色玻璃，夏特尔大教堂中的一切东西都暗示着天堂，同时也将信众引向上帝的王国。
For a medieval philosopher like Aquinas, allegory was a logical way to understand how God is present in the world.	对于阿奎那这样的一位中世纪哲学家来说，寓言合理地说明了上帝在这个世界上的存在方式。
Each thing in the world could be a sign from God.	世上的每一件事物都能当作来自上帝的符号。
In the sculptures and windows of Chartres, the placement of figures or scenes showed how each story was related to others.	在夏特尔大教堂的雕像和窗户中，人物或场景的位置展示了每一个故事和其他故事之间是如何关联的。
Pythagoras and Aristotle appeared in the portal columns underneath statues devoted to Mary, showing that the Liberal Arts (and their respective fields of geometry and rhetorical persuasion) must support and be mastered by theology.	大门入口在献给马利亚的雕像之下的圆柱上放置了毕达哥拉斯和亚里士多德的雕像，这显示出自由艺术（以及他们各自的几何学和修辞学研究领域）必须支持神学并被神学所控制。
Similarly, a stained-glass window showing the story of the Good Samaritan was related both to an Old Testament story told below it and to a depiction of Jesus above, with a strict order of reading from bottom to top and from left to right.	同样，一扇展示好心的撒马利亚人的染色玻璃窗与它下面描绘的《旧约》故事和上面描绘的耶稣都有关联，它们严格按照从下到上、从左到右的观看顺序排列。
The size, layout, and relationships among all the sculptural groupings and doorways, as among all the windows and their parts, were dictated by the same rules of proportion that governed other aspects of the cathedral.	跟所有窗户及其局部的制作一样，所有组塑雕像和大门的尺寸、排列和相互关系都服从于统领大教堂其他部分的比例规则。
Chartres manifested an array of artistic expertise ranging from architectural design to the highly skilled labour of masons, woodcarvers, stonecutters, window painters, and others.	从建筑设计到泥瓦匠、木雕匠、石匠、彩窗绘制工等工种，夏特尔大教堂展示了一系列具有艺术性的专业技术。
Individuals of great ability worked here, perhaps receiving high pay and recognition, but ultimately subordinating their efforts to the spiritual purpose of the whole.	能力出色的人在这里工作，也许他们获得了很高的报酬和广泛的承认，但是他们最终将自己的个人努力献给了教堂的整体宗教目标。
The result of collaboration at Chartres is an overall harmony serving the three primary Gothic aesthetic principles of proportion, light, and allegory.	夏特尔大教堂整体合作的结果是形成了满足哥特式美学三原则（比例、光线和寓言）的整体性和谐。
Versailles and Kant	凡尔赛宫和康德

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A modern-day tourist to France can make short train trips from Paris to visit medieval Chartres on one day and Versailles the next.	如今，一位到法国旅游的游客可以在某一天从巴黎坐火车到具有中世纪风貌的夏特尔做一次短程参观，第二天就可以参观凡尔赛宫。
Having done this tour, I would be hard-pressed to say which place had greater impact.	完成这次旅行后，有人逼我说出哪个地方更加令人印象深刻。
Chartres is fascinating. You catch picturesque glimpses of the cathedral's mismatched towers from the city's narrow medieval streets.	夏特尔是令人着迷的，你会发觉大教堂的塔楼与城市狭窄的中世纪街道不相协调的独特景象。
By comparison, Versailles dazzles by sheer scale and spectacle. The palace is extraordinary, as is its setting amid parks, fountains, waterways, and gardens.	相比而言，凡尔赛宫以纯粹的规模和景观让人目眩，这座宫殿坐落在园林、喷泉、水道和花园中，显得非同凡响。
It is these gardens I wish to focus on next.	这些花园也是我下面想要集中讨论的对象。
In the seventeenth and eighteenth centuries, gardens were recognized as high artistic achievements.	在17至18世纪的时候，花园被当作高雅的艺术成就。
In 1770 Horace Walpole listed gardening along with poetry and painting as the 'three sisters or graces'.	在1770年，霍勒斯·沃波尔[2]将园艺和诗歌、绘画一起列为"优雅三姐妹"。
Designers or 'gardenists' like Capability Brown in England earned fame and fortune.	像"能人"布朗这样的设计师或者"园艺大师"在英国获得了名声和财富。
André Le Nôtre was from a family of gardeners called upon by Louis XIV to design a garden grand enough to fit his image as 'The Sun King'.	安德烈·勒诺特来自一个园艺世家，他被国王路易十四征召去设计一个花园，这个花园的壮观足以匹配他"太阳王"的形象。
Le Nôtre spent 50 years of his life (beginning in the 1660s) upon the magnificent gardens of Versailles.	勒诺特设计这些宏伟的凡尔赛宫花园耗费了他生命的五十年时光（开始于17世纪60年代）。
Designed around the theme of Apollo the sun god (to honour Louis), Versailles' gardens drew upon Greek mythology: its fountains and statues depicted Apollo's mother Latona, his sister Diana, etc.	凡尔赛宫的花园围绕着太阳神阿波罗这一主题（为了向路易致敬）而设计，与希腊神话关系密切，花园中的喷泉和雕塑刻画了阿波罗的母亲拉托那、姐姐狄安娜等人物。
The scale was enormous, both in years expended and in hard labour spent transforming the landscape, which started out as a swampy hunting lodge.	花园规模巨大，从一个有沼泽的狩猎行宫开始兴建，投入了大量的财力和劳力来改造花园的景观。
The Versailles official Web site says that the garden covers 2,000 acres, with	凡尔赛宫的官方网站上说：整个花园占

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200,000 trees, 210,000 flowers, 50 fountains, 620 fountain nozzles, and 3,600 cubic metres per hour consumed during the annual 'Full Play of the Fountains'.	地2000英亩，其中有20万棵树，21万株花木，50座喷泉，620个喷水嘴，在每年"喷泉全开"的时候每小时消耗3600立方米水。
Water was as much a part of the original design as trees and plants; fountains and waterways had their own designs, with adjustable nozzles to create splashing sculptural effects.	水和树木、植物一样都是原始设计的一部分，喷泉和水道进行了专门设计，可调节的喷嘴可以制造出水流从雕塑上泼洒下来的效果。
Sometimes gondoliers and sailors in costume were hired to ply the waters of the Grand Canal while musicians played on shore.	当乐师在岸边演奏的时候，凤尾船的船夫和穿制服的水手经常被雇来在大运河里进行水上表演。
The classical allusions everywhere at work in Versailles would require an educated audience to appreciate them.	凡尔赛宫景观中无处不在的古典文化典故需要有教养的观众去欣赏。
Like the chateau, the garden served a social, political, and cultural function during the period of absolute monarchy.	在君主专制时期，像城堡一样，花园也要发挥一定的社会、政治和文化功能。
The garden signified the king's dominance; its vistas hinted that the king's ownership extended as far as the eye could see (and even beyond).	花园体现了国王的统治，开阔的景观暗示国王的所有权向眼睛所能看见的地方（甚至眼睛看不到的地方）延伸。
But there is also an aesthetic sensibility at work in the garden's complex geometrically ordered plan, which included broad alleys, low gardens or parterres with embroidery designs, the huge mile-long Grand Canal, and small enclosed wooded alcoves or bosquets, each with its own theme, enhanced by fountains.	但是在花园以复杂的几何学原理安排的规划中也有一种美感原则在起作用，宽阔的道路、充满装饰性设计的低矮的花园或花圃、长达一英里的大运河、附加的木制小凉亭或者丛林，每一处景观都有自己的主题并因设置的喷泉而增色。
(In our next chapter, we will see how different in style a Zen Buddhist garden is – emphasizing harmony with, rather than ownership of, nature.)	（在下一章，我们将看到一座佛教禅院在风格上是如何不同，它强调的是与自然的和谐而不是对于自然的所有权。）
5. This early engraving by Perelle shows the sort of image Kant might have seen of Versailles, emphasizing the play of waters in the Latona Fountain and the view along the Allée Royale.	图5早期由贝兰尔制作的雕版画显示了康德可能看到过的凡尔赛宫的景象，作者着重描绘了莱透纳喷泉的水戏以及皇家大道两边的景观。
Gardens did not count as the highest form of art for Kant, but he took them seriously.	康德没有把花园当作最高雅的艺术形式，但是他很认真地对待它们。
Kant's great work in aesthetics, his	康德重要的美学著作《判断力批判》是

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Critique of Judgment was published a century after Le Nôtre began his work.	在勒诺特开始他的工作后一个世纪出版的。
Kant never visited Versailles, though he probably saw engravings of it and knew of gardens emulating it, like Herrenhausen in Hanover (scene of some of the philosopher Leibniz's conversations).	尽管康德可能看过凡尔赛宫景观的雕版印刷品，或者知道有像汉诺威的海恩豪森王宫花园（这是哲学家莱布尼兹讨论过的景观）那样对其进行模仿的花园，但他从来没有到过凡尔赛宫。
Remember that Kant emphasized formal features and the idea of 'purposiveness without a purpose'.	要记住，康德是强调形式特征和"无目的的合目的性"的。
Versailles, as a garden aiming at Beauty, did not serve the lowly purpose of growing fruits and vegetables.	凡尔赛宫作为一个以美为目的的花园，并没有满足种植水果和蔬菜的低层次目的。
Kant saw the gardener as someone who 'paints with forms', and he listed gardens in his classification of the fine arts:	康德将园艺家看作那些"按形式来作画"的人，将花园列入了精美美术品的类别之中。
[L]andscape gardening . . . consists in no more than decking out the ground with the same manifold variety (grasses, flowers, shrubs, and trees, and even water, hills, and dales) as that with which nature presents it to our view, only arranged differently and in obedience to certain ideas.	景观园艺......就是用多样统一的事物（草地、鲜花、灌木、树木，甚至水面、小山和溪谷）来装饰地面，就像自然呈现在我们眼前一样，所不同者只是排列不同，而且景观园艺要服从于某些理念。
Kant admits that, 'it seems strange that landscape gardening may be regarded as a kind of painting', but then explains that this art can meet his criteria for 'free play of imagination'.	康德承认"景观园艺可能被认为是一种绘画，这看起来似乎很奇怪"，但是他随后解释说这种艺术能符合他"想象力的自由游戏"的标准。
Kant did not examine the garden as a signifier of social status, educational privilege, or our human relationship to God and nature.	康德没有将花园作为社会地位、教育特权或者我们人类与上帝和自然之间关系的代表来考察。
He emphasized instead that excellent form produces a harmony of the faculties, which prompts us to label the garden beautiful.	相反，他强调杰出的形式能创造出一种机能的和谐，这种和谐使我们认为花园是美的。
Kant might have praised Versailles as orderly without being too regular and predictable.	康德也许称赞过凡尔赛宫有秩序感但又不是过分规矩和寻常的东西。
Entering into a grove or bosquet, one is surprised by each new arrangement and by the different but 'right' juxtapositions of plants, statues, vases, and fountains.	人们走进小树林或者灌木丛，会对每一处全新的安排感到吃惊。另一个令人惊奇之处表现在花园按照不同但"恰当"的

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	原则来安排这些植物、雕像、花瓶和喷泉的并置关系。
Kant criticized the more 'natural' flowing English gardens since they 'push the freedom of imagination to the verge of what is grotesque'.	康德批评英国的花园更"自然"的风格，认为它们"将自由想象力推向了怪诞的边缘"。
The constant changing variety within the landscape of Versailles, its seeming order that has no particular aim, and especially the play of sensations aroused by its varying fountains, would make it beautiful – something that stimulates 'free play of imagination'.	凡尔赛宫持续变化的景观、没有特别目的的表面秩序，特别是姿态各异的喷泉所引发的感觉活动，所有这些都使其显得很美，这些东西都能刺激"想象力的自由游戏"。
Kant spoke often of the beauties of nature and praised the 'free beauty' of a flower or hummingbird.	康德经常说到自然之美并赞扬一朵花或一只嘤嘤歌唱的鸟具有"自由之美"。
His book revised traditional treatments of beauty by adding in an account of the sublime: bold rocks, thunderclouds, volcanoes, and high waterfalls, or artworks with vast scale, like the Pyramids of Egypt and St Peter's Basilica in Rome (again, both places Kant had never visited).	他改变了对待美的传统方式，将对于崇高的描述加入其中。这些具有崇高美的事物包括：巨石、雷雨云、火山和很高的瀑布或者像埃及的金字塔、罗马的圣彼得教堂（这里又涉及了康德从来没有去过的地方）这样规模巨大的艺术作品。
Kant's treatment of the sublime paved the way for new genres of landscape painting and for Romantic poets like Wordsworth, Byron, and Shelley, for whom Nature would serve as both inspiration and elemental backdrop – not orderly, tame, and playful, as shown by Le Nôtre at Versailles.	康德对于崇高美的处理为新的风景画种类和华兹华斯、拜伦、雪莱这样的浪漫主义诗人的出现铺平了道路，对他们来说，自然将提供创作灵感和基本的背景，而不是勒诺特在凡尔赛宫所展示的那种秩序、顺从和享乐。
Parsifal: suffering and redemption	《帕西法尔》：受难和救赎
The next two artists I will discuss, Richard Wagner (1813–1883) and Andy Warhol (1928–1987), exemplify the modern cult of artistic personality.	我接下来要讨论两位艺术家——理查德·瓦格纳（1813——1883）和安迪·沃霍尔（1928——1987），他们是推崇艺术家个性的代表人物。
Wagner played the part of Romantic genius to a 'T' with his tumultuous love life, fanatical admirers, flights from scandal and debt, and international fame.	瓦格纳由于跌宕起伏的爱情生活、狂热的崇拜者、逃离丑闻和债务、国际名声等因素而将其传奇式天才的角色演绎得淋漓尽致。
Fortune found him in the patronage of King Ludwig II of Bavaria, who built him a home and theatre at Bayreuth, still a pilgrimage point for Wagnerians today	在获得巴伐利亚国王路德维希二世的资助后，瓦格纳在拜罗伊特建立了家庭和剧院，这里今天仍旧是瓦格纳的崇拜者

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(with a ticket waiting list of seven years).	朝圣的地方（参观票预订单已排到七年之后）。
I will look at an illustrative work by each artist: Wagner's last (and, some say, greatest) opera, Parsifal, and Warhol's early signature piece, his Brillo Box from 1964.	我将考察每一位艺术家的一个具有例证性的作品：瓦格纳的最后（有人认为是最伟大的）一部歌剧《帕西法尔》以及沃霍尔创作于1964年的早期代表作《波里洛盒子》。
Wagner's musical genius is undisputed.	瓦格纳的音乐天才是毫无争议的。
Commentators marvel at his manipulation of hundreds of musical themes in prodigiously ambitious operas.	评论家惊奇地发现他能处理那些充满雄心壮志的歌剧中的几百种音乐主题。
He introduced a new dramatic role for orchestration with scores that are richly textured, subtle, and profound.	他以结构丰富、微妙、深刻的配乐将一种新的戏剧性因素引入管弦乐的作曲法中。
His music poses hideous challenges to singers and requires enormous stamina and power.	他的音乐对演唱者提出了可怕的挑战并需要他们具有很强的毅力和巨大的力气。
Wagner saw opera as 'Gesamtkunstwerk', a complete art form in which he controlled not only musical features but also the libretto, staging, costumes, and sets.	他将歌剧看作一种艺术综合体，一种不仅要控制音乐特性还要控制唱词、表演、服装和舞台布景的完整艺术形式。
His multi-opera 18-hour Der Ring des Nibelungen cycle develops an elaborate mythological plot encompassing Rhine maidens, gods, dwarfs, Valkyries, dragons, flying horses, rainbow bridges, etc.	他在需时十八小时的多幕歌剧《尼伯龙根的指环》中发展了一种叙事方式来详述那些具有神话色彩的故事，剧中包括有莱茵河少女、神灵、侏儒、瓦尔基里（北欧神话中奥丁神的婢女之一）、龙、飞马、彩虹等。
Wagner's influence has reverberated into associated art forms, like motion picture scoring.	瓦格纳的影响已经辗转影响到相关的艺术形式，如电影作曲。
His use of leitmotifs– phrases associated with particular themes or characters, as well as used for dramatic effect – recurs, for example, in John Williams's music for the Star Wars movies.	他使用与特殊主题或人物相关的主乐调来制造戏剧效果，在约翰·威廉姆斯为电影《星球大战》所作的电影音乐中这一点也得到了再现。
Wagner's opera Parisfal is a tale in which suffering is celebrated, as we follow the path of a young knight who is a 'pure fool made wise through pity'.	瓦格纳的歌剧《帕西法尔》是一个赞美受难的民间传说。我们跟随一位年轻骑士，他是一位"由于怜悯而变得智慧的纯洁的愚者"。
Critics either love or hate the opera, calling it sublime or decadent.	批评家对这部歌剧既爱又恨，有人认为它表现了崇高，有人认为它表现了颓废。
The five-hour-long opera tells a grand	这部五个小时的歌剧讲述了在使圣矛和

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story about seduction and loss of innocence in the search to reunite the Holy Spear with the Holy Grail.	圣杯重新结合的过程中经受诱惑和不再单纯的伟大故事。
It spans musical emotions from the jagged shrieking solos of the sorceress Kundry to the seductive siren songs of the Flower Maidens.	从女巫昆德丽跌宕的尖声独唱到花神的充满诱惑的歌曲，这部歌剧尝试了各种音乐情感的表达。
The music becomes radiant, signifying spiritual transformation, in the final act, set on Good Friday.	音乐在最后一幕变得光芒四射，时间安排在耶稣受难日，象征着精神性的转变。
Parsifal, now Knight of the Grail, heals the king's wound by touching it with the Holy Spear.	帕西法尔现在成为了圣杯骑士，他以圣矛接触国王，治好了国王的伤。
The final words are 'redemption for the redeemer'.	歌剧最后提到了"对救赎者的救赎"。
Philosopher Friedrich Nietzsche (1844–1900), one of Parsifal's fiercest critics, was a former fan who had been in the audience at the premiere of Wagner's magisterial Ring in 1876 (along with composers Liszt, Tchaikovsky, and a throng of monarchs and aristocrats).	哲学家弗里德里希·尼采[3]（1844——1900）是《帕西法尔》最激烈的批评者之一，他以前是瓦格纳歌剧的爱好者，曾经和作曲家李斯特、柴可夫斯基以及许多君主和贵族一起观看了瓦格纳1876年首次上演的盛大歌剧《尼伯龙根的指环》。
Nietzsche met Wagner in 1868, and the two became friends.	尼采于1868年遇见瓦格纳，两人成为了朋友。
Nietzsche's book The Birth of Tragedy (1872) was dedicated to Wagner and spoke in glowing terms of a rebirth of tragedy that everyone knew referred to the composer.	尼采的著作《悲剧的诞生》（1872）就是献给瓦格纳的，他在书中热情洋溢地谈到了悲剧的重生，每个人都知道它与这位作曲家有关。
Nietzsche, a philologist and young professor, described the origins of tragedy from the worship of the god Dionysus.	尼采是一位文献学家和年轻教授，他从对狄俄尼索斯的崇拜开始描述悲剧的起源。
Tragic vision showed the very essence of life as violence and suffering, with no meaning or justification.	悲剧的景象展示了每一种生命的本质都是暴力和受难，没有意义和正当理由。
The beauty of 'Apollonian' poetry in tragedy provides a veil through which we tolerate the horrific yet enticing Dionysian vision, which was conveyed especially through music and harmony.	悲剧中"阿波罗艺术"的诗意之美形成了一层面纱，透过它我们容忍了狄俄尼索斯可怕但迷人的见识，这部分是特地通过音乐和各部分的和谐而传达的。
In Wagner's operas, as in Greek tragedy, suffering was revealed and even revelled in, as Wagner's wonderful and often dissonant music recaptured the Dionysian	就像在希腊的悲剧中一样，在瓦格纳的歌剧中，受难被展示，人们纵情于其中，瓦格纳令人惊奇且常常是不和谐的音乐再现了狄俄尼索斯的生命力。

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life-force.	
Nietzsche, who lamented the weakening of Germany's 'pure and powerful core' by 'foreign elements', celebrated Wagner for revitalizing German/European culture by evoking primitive roots of ancient Nordic and Teutonic mythology – using Aryan rather than Semitic myths.	尼采悲叹德国"单纯而有力的核心"被"外来因素"所削弱，他赞扬瓦格纳使用雅利安人的而非闪米特人[4]的神话重新发现了古代北欧日耳曼人和条顿人神话的最初根源，从而使德国乃至欧洲的文化得到了新生。
6. King Amfortas with the young Parsifal beside the Holy Grail, in this scene from Robert Wilson's controversial staging of Wagner's Parsifal at Houston Grand Opera.	图6休斯敦大剧院上演的瓦格纳的歌剧《帕西法尔》，在罗伯特·威尔逊设计的引起争议的舞台上，国王安福塔斯和年轻的帕西法尔站在圣杯旁边。
But in 1888 Nietzsche published The Case of Wagner, berating the composer and Parsifal.	但是尼采于1888年出版了《瓦格纳事件》，他在书中严厉指责了《帕西法尔》和它的作曲家。
Why this turnabout?	为什么会发生这种转变呢？
Nietzsche found Parisfal's music wonderful: he praised its clarity, 'psychological knowingness', and 'precision', and even called it 'sublime'.	尼采发现《帕西法尔》的音乐很棒，他赞扬了音乐的透明、"精确"以及"在心理上的深刻理解"，他甚至称赞它"崇高"。
However, Nietzsche rejected Parsifal's message as too 'Christian', with its theme of a sacrificial saviour and redemption: 'Wagner . . . sank down, helpless and broken, before the Christian cross', 'decaying and despairing and decadent'.	然而，由于《帕西法尔》带有献身的救世主和救赎主题，尼采认为它过分"表现了基督教的精神"，他说："瓦格纳......在基督十字架前，显得消沉、无助、心碎"，"充满着腐朽、绝望和颓废"。
Nietzsche found the plot life-denying and 'sick', not full of affirmation – not truly Dionysian.	尼采发现这部歌剧的剧情不是充满对生命的肯定，而是"病态的"和否定生命的——这不是真正的狄俄尼索斯的精神。
Well-educated musically, Nietzsche felt that Parsifal's sheer beauty only made things worse, by tempting one to succumb to the composer's intentions.	尼采具有良好的音乐修养，他觉得《帕西法尔》纯粹追求美感，诱惑观众服从于作曲家的创作目的，而这只能把一切弄得更糟糕。
When he lampoons the mass adulation of Wagner at Bayreuth, Nietzsche sounds like Plato warning about the seductive powers of tragedy.	当尼采嘲讽拜罗伊特的观众对瓦格纳的大肆阿谀时，听起来就像是柏拉图警告人们警惕悲剧的诱惑力一样。
Some modern commentaries feel a similar ambivalence about Wagner: while they may appreciate the beauty and complexity of his music, they find aspects of Wagner's 'Aryan' mythologizing repugnant.	一些现代人在解说瓦格纳的时候会产生一种相似的正反感情并存的感受：他们也许会赞赏瓦格纳音乐的优美和复杂性，他们也发现瓦格纳所编的"雅利安人"的神话有令人反感的方面。

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Wagner's rabid anti-Semitic writings were read by an admiring Hitler, and his operas became virtual state music for the Nazis.	瓦格纳狂热的反闪米特人的作品被他的崇拜者希特勒阅读之后，他的歌剧事实上成了纳粹的国乐。
This has led to his music being unofficially banned in Israel until quite recently.	这使得他的音乐在不久以前被以色列禁止上演，虽然不是明令禁止。
Even without this worry, some people ridicule Wagner for grandiose themes and plots, or for his self-absorbed characters like Tristan and Isolde, with their unwieldy 40-minute love duet.	即使没有这一层担心，一些人还是会讥讽瓦格纳宏大的主题、剧情和剧中塑造的那些以自我为中心的角色，如《崔斯坦和依索德》中那段冗长的、长达四十分钟的爱情二重唱。
We need not share Nietzsche's critical view to dismiss the plot of Parsifal as pretentious mumbo-jumbo, regardless of religion and politics.	我们不必接受尼采的批评观点，不必不顾宗教和政治因素而将《帕西法尔》视为一部自命不凡、又臭又长的作品。
For many people, and not just Nietzsche, then, aesthetic and moral concerns clash to create a quandary in assessing Wagner's operas.	不仅对尼采，对许多人来说，在评价瓦格纳的歌剧时，审美和道德关怀会产生冲突，影响对于瓦格纳歌剧的评价。
Brillo Box and philosophical art	《波里洛盒子》和哲学化的艺术
Andy Warhol, with his well-crafted image – the platinum hair, whispery voice, dark eyes – was expert at self-promotion.	安迪·沃霍尔是一位自我推销专家，他有着精心打理过的形象：银白色的头发、低沉的嗓音、深黑的眼睛。
Obsessed with celebrities, Warhol loved jet-setting and partying.	因为对名人着迷，沃霍尔喜欢乘飞机旅行和参加聚会。
Yet he said, 'I think it would be terrific if everyone was alike', and coined the cynical slogan that 'everyone has their fifteen minutes of fame'.	然而他却说:"我认为如果每个人都一样，那将会很可怕。"他创造了那句具有嘲讽意味的口号："每个人都有十五分钟的出名机会。"
Warhol emerged in the 'Pop Art' movement of the 1960s, a movement tied into fashion, popular culture, and politics.	沃霍尔在20世纪60年代的"波普艺术"运动中崭露头角，波普艺术运动与时尚、流行文化和政治密切相关。
He brought attention to everyday visual products in the environment around us and claimed he wanted to 'paint like a machine'.	沃霍尔将注意力投向我们周围环境中的日常视觉产品，他声称自己要"像机器一样画画"。
Phenomenally successful, he left an estate valued at over $100 million.	他取得了非凡的成功，留下了价值上亿美元的财产。
Lest Warhol seem lightweight, we should recall his sobering disaster images: Civil Rights riots with attack dogs, the electric chair, and grisly auto accidents, all	为了避免使人们觉得沃霍尔不够重要，我们应当回顾他那些让人警醒的灾难性画面中的形象：民权暴乱中攻击人的狗、

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transformed (like his Marilyn Monroes) into brightly coloured silk-screened panels.	电椅、可怕的汽车车祸，这些都被转变为（就像他创作的玛丽莲·梦露一样）色彩明亮的丝网版画。
Warhol is hard to pin down.	沃霍尔不被条条框框所约束。
His Last Supper series done in Italy (based on Leonardo's 'real' one) was meant seriously by the artist who had remained a devout Christian.	他一直保持着虔诚的基督教信仰，在意大利完成的《最后的晚餐》系列（以莱昂纳多的"原作"为基础）被赋予了严肃的意义。
Warhol helped spark the transition from macho New York Abstract Expressionism to playful gender-bending postmodernism.	沃霍尔促使充满雄性气质的纽约抽象表现主义在性取向上向后现代主义的游戏态度转变。
Warhol was already successful as a commercial artist when he exhibited stacks of hand-stencilled plywood boxes at the Stabler gallery in New York in 1964.	当沃霍尔1964年在纽约的斯塔贝勒画廊展出一堆用手工刻模印制的夹板做的木盒子时，他已经成为一位成功的商业性的艺术家。
The boxes had a tremendous impact on philosopher Arthur Danto, who has repeatedly discussed them (he even wrote a book titled Beyond the Brillo Box).	这些盒子对于哲学家阿瑟·丹托产生了重要影响，他对它们进行过反复讨论（他甚至写过一本标题为《超越波里洛盒子》的书）。
Warhol's Brillo Boxes looked just like one in a supermarket, and Danto found this puzzling:	沃霍尔的"波里洛盒子"看起来和超市里看到的一样，丹托感到这一点很让人费解：
Why was it a work of art when the objects which resemble it exactly, at least under perceptual criteria, are mere things, or, at best, mere artifacts?	当其他和它看起来完全相像（起码根据人的知觉标准而言）的物品只是一些东西，至多仅为一些人造物品的时候，为什么它是一件艺术品？
But even if artifacts, the parallels between them and what Warhol made were exact.	但即使是人造物品，它们和沃霍尔所做的东西的相似度也非常高。
Plato could not discriminate between them as he could between pictures of beds and beds.	柏拉图也不能像辨别床和床的图画那样辨别这些盒子。
In fact, the Warhol boxes were pretty good pieces of carpentry.	事实上，沃霍尔的盒子的木工工艺是相当好的。
Danto wrote a much-discussed paper, 'The Art World', about this puzzle.	关于这个谜团，丹托写了一篇广受争议的文章——《艺术世界》。
His essay, in turn, prompted philosopher George Dickie to formulate the 'institutional theory of art', according to which art is 'any artifact . . . which has had conferred upon it the status of candidate for appreciation by some	后来，他的文章激发哲学家乔治·迪基提出了"艺术的惯例理论"，根据这一理论，艺术是"任何人造物品......它已经被授予一种身份，可以被某个人或者代表某一社会机构（艺术世界）的人所欣赏"。

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person or persons acting on behalf of a certain social institution (the art world)'.	
This meant that an object like Brillo Boxes was baptized as 'art' if accepted by museum and gallery directors and purchased by art collectors.	这意味着像"波里洛盒子"这样的物品如果被博物馆或者画廊的负责人接受或者被收藏家购买，那么它就已经被命名为"艺术"了。
7. Philosopher Arthur Danto pondering why Andy Warhol's stacked Brillo Boxes are art.	图7哲学家阿瑟·丹托正在思考为什么安迪·沃霍尔堆在一起的《波里洛盒子》是艺术。
But, Danto objected, the Brillo Boxes were not immediately accepted by the 'artworld': the director of the National Gallery of Canada declared they were not art, siding with Customs inspectors when a dispute arose about shipping them; hardly anyone bought them.	但是，丹托不同意这种说法，因为《波里洛盒子》并没有马上就被"艺术世界"所接受。当关于这些盒子的运输问题引起争端的时候，加拿大国家画廊的负责人与海关检查官员意见一致，都不认为这是艺术，也几乎没有人购买它们。
Danto argued instead that the artworld provides a background theory that an artist invokes when exhibiting something as art.	丹托为此争辩道：艺术家展出某种作为艺术的东西，艺术世界应该为他提供一种背景性的理论。
This relevant 'theory' is not a thought in the artist's head, but something the social and cultural context enables both artist and audience to grasp.	这种相应的"理论"不是艺术家头脑中的一种思想，而是社会和文化背景中某些可以让艺术家和观众都能把握的东西。
Warhol's gesture could not have been made as art in ancient Greece, medieval Chartres, or nineteenth-century Germany.	沃霍尔的创作形态在古希腊、中世纪的夏特尔或19世纪的德国是不可能成为艺术的。
With Brillo Boxes, Warhol demonstrated that anything can be a work of art, given the right situation and theory.	沃霍尔通过《波里洛盒子》证明了：如果给予适当的环境和理论支持，任何东西都能成为一件艺术作品。
So Danto concludes that a work of art is an object that embodies a meaning: 'Nothing is an artwork without an interpretation that constitutes it as such'.	因此，丹托总结道：一件艺术品是体现一定意义的物品，"如果没有一种阐释将它如此这般组织起来，任何东西都不能成为艺术品"。
Danto has criticized earlier views of art (like those we have surveyed in this chapter): [M]ost philosophies of art have been by and large disguised endorsements of the kind of art the philosophers approved of, or disguised criticisms of art the philosopher disapproved, or at any rate theories defined against the historically familiar art of the philosopher's own	丹托批评了早期的艺术观点（比如我们在本章中已经讨论过的那些理论）： 大部分的艺术哲学已经大体上要么假装认可那些哲学家承认的艺术种类，要么假装批评哲学家不认可的艺术，要么至少就是为了反对哲学家所处时代艺术史中更为人所熟知的艺术而设定的理论。

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time.	
In a way, the philosophy of art has really only been art criticism.	在某一方面，艺术哲学一直只是艺术批评。
Danto himself tries to avoid endorsing any particular type of art.	丹托本人试图避开对任何特殊类型艺术的认可。
His pluralist theory helps explain why the artworld now accepts such diverse entries as bloodfests, dead sharks, and plastic surgery as art.	他的多元理论有助于解释为什么今天的艺术世界能将泼血的仪式、死鲨鱼以及外科整形等这么多的类型接受为艺术。
He sees his job as describing or explaining why people have held different things to be art in different eras: they 'theorize' about art differently.	他明白他的工作就是去描述和解释为什么在不同的时代人们会将不同的事物当作艺术：他们对艺术做出了不同的理论概括。
In our time, at least since some of Duchamp's work and Andy Warhol's Brillo Boxes, almost anything goes.	在我们所处的时代，至少从杜尚的一些作品和安迪·沃霍尔的《波里洛盒子》开始，几乎所有创作都被如此对待。
This makes the narrow and restricted views of earlier philosophers, who defined art in terms of Beauty, Form, etc., seem too rigid.	这使得那些用美、形式等术语来限定艺术的早期哲学家的狭隘、有局限的观点看起来很死板。
Even shocking art like Serrano's Piss Christ can now count as art: an object with the right sort of idea or interpretation behind it.	即使像塞拉诺的《尿浸基督》这样令人震惊的作品今天都能被认为是艺术，这是因为一个对象背后有合适的观念和阐释来支持。
Serrano and his audience share some background theory or context within which the photo may be viewed as art: it communicates thoughts or feelings through a physical medium.	塞拉诺和他的观众共同享有一些背景性理论或者说背景资料，在这种文化理论背景下，他的摄影作品能被看成艺术，因为它通过一定的物质媒介传达着思想和感情。
Danto argues that in each time and context, the artist creates something as art by relying on a shared theory of art that the audience can grasp, given its historical and institutional context.	丹托辩解道，在每一个时代和背景中，艺术家依靠一种观众能理解和接受的艺术理论创造了一些被称作艺术的东西并赋予这些作品历史和艺术惯例的背景。
Art doesn't have to be a play, a painting, garden, temple, cathedral, or opera.	艺术不必一定是一部戏剧、一幅画、一座花园、一座庙宇、一座大教堂或者一部歌剧。
It doesn't have to be beautiful or moral. It doesn't have to manifest personal genius or devotion to a god through luminosity, geometry, and allegory.	它不一定要是美的、合乎道德的，也不必显示个人天才或者通过光亮感、几何和寓言来表示对神的信仰。
Danto's open-door theory of art says 'Come in' to all works and messages, but	丹托开放的艺术理论接纳所有的作品和信息，但是它没有很好地解释一件艺术

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it does not seem to explain very well how an artwork communicates its message.	作品怎样传达它的信息。
As the art critic for The Nation, he must suppose that some works communicate better than others.	作为《国家》杂志的艺术批评家，他必须设想一些作品的信息比其他作品的信息传达得更好一些。
(Saying that something is art is not at all the same as saying that it is good art.)	（说某些东西是艺术并不等于说它是好的艺术。）
Writing as critic, rather than as philosopher, Danto sometimes praises and sometimes finds fault.	丹托以一位批评家而不是一位哲学家的身份进行写作，他常常赞扬一些东西，也常常发现一些东西的缺陷。
He explains that, 'The task of criticism is to identify the meanings and explain the mode of their embodiment'.	他就此解释道："批评家的任务是辨别作品的意义，解释它们显现的模式。"
This requires considering both material and formal features of artworks: the poetic diction of Euripides, the play of waters in Le Nôtre's fountains, the height and light of Chartres cathedral, Wagner's chord progressions and instrumentation – Danto even noted that Warhol's plywood Brillo boxes were well-made.	这需要对艺术作品的物质材料和形式特征都进行考虑，例如欧里庇得斯的诗化语言、勒诺特设计的喷泉中水的作用、夏特尔大教堂的高度和光线、瓦格纳对和声的改进和配器——丹托甚至注意到了沃霍尔的木盒子做工很好。
Many details are relevant to how artists embody their ideas in art. I want to look further into issues of meaning and value.	许多细节都与艺术家在艺术作品中如何呈现他们的观念有关。我想更进一步考察艺术的意义和价值的问题。
But first let's do more touring, this time around the globe, to consider examples of non-Western art.	但首先还是让我们游历更多的地方，这次要绕行全球去考察那些非西方国家的艺术范例。
	【注释】
	[1] 欧洲中世纪经院哲学的集大成者。他运用亚里士多德的学说来论证基督教神学，把信仰和理性、《圣经》和科学结合起来，从而取代了柏拉图的神学体系。他的主要著作为《神学大全》。
	[2] 18世纪英国作家、鉴赏家和收藏家。
	[3] 德国著名哲学家和思想家，他强力地批判西方传统的基督教文化，否定基督教传统的道德体系，主张重估一切价值，提出了超人理论和永恒轮回的命题，他的思想为后来的存在主义奠定了基础。
	[4] 闪米特人是起源于阿拉伯半岛的游牧民族，相传挪亚的儿子闪即为其祖先。犹太人属于闪米特人的后裔。

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Chapter 3 Cultural crossings	第三章 跨越文化
Gardens and rocks	花园和山石
Art has taken varied forms in distinct historical contexts.	艺术在不同的历史背景下采用了各种各样的形式。
We recognize and respect many art forms of the past, like tragedy – although our context for experiencing them may be different.	我们承认和尊重过去的许多艺术形式，例如悲剧——尽管它们的欣赏背景也许不同了。
But some arts of the past seem very alien.	但是一些过去的艺术作品看起来似乎很陌生。
The complex symbolic gardens of seventeenth- and eighteenth-century France have few parallels in the West today.	今天的西方很少有像法国17——18世纪时那样复杂而具有象征意义的花园。
Stained glass, so essential to Chartres' splendour, is now more associated with craft than art; and landscape gardening seems a hobby or design practice rather than 'Art'.	染色玻璃对于营造夏特尔大教堂的辉煌效果非常重要，它今天更多与手工艺而非艺术有关。景观园艺今天更像是一种业余爱好或设计实践而不是"艺术"。
Perhaps we should examine our assumptions about the differences between craft and art, as about the relation of art to the natural landscape.	也许我们应当像考察艺术和自然景观的关系一样来考察我们对手工艺和艺术之间差别的想象。
For Japanese readers, the garden is probably a living art form.	对于日本的读者来说，花园也许是一种活的艺术形式。
Versailles symbolized the power of the king, but a Zen garden symbolizes a person's relation to nature and higher reality.	凡尔赛宫象征着国王的权力，但是一座禅宗花园象征着人与自然和更高真实的关系。
Japanese gardens look 'natural' to Westerners, with their trees, rocks, winding paths, ponds, and waterfalls; but all is purposeful.	在西方人看来，日本人的花园更"自然"一些，花园里有树、岩石、弯曲的小径、池塘和瀑布，但这一切都是有意营造的。
The Zen tea ceremony is guided by subtle values of harmony and tranquillity that affect everything from the choice of flowers, window-shades, and pottery, to the way the tea is prepared and served.	禅宗的茶道由微妙的、和谐的、宁静的价值观所引导，从花、窗帘、陶器的选择到烹茶和上茶都受其影响。
Japanese art reflects Shintoism as well in art forms such as bonsai trees, ikebana flower arrangements, and self-regulating moss gardens, like Kokiden in Kyoto.	日本艺术的艺术形式——诸如盆景树，插花和长满苔藓、四时更替的花园（像东京的弘徽殿）——同样也渗透着神道教的教义。
8. A Zen Buddhist garden in Japan; the raked stones and carefully placed craggy	图8日本的一座禅宗花园，耙过的石子和细心摆放的陡峭漂石引人沉思。

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boulders invite contemplation.	
The rocks and raked stones of some Zen gardens can puzzle Westerners.	一些禅宗花园中的山石和裸露平铺的石子会让西方人感到迷惑。
Large craggy boulders were also prized in China and moved – often at great expense – into ancient gardens (or even into modern skyscrapers in Shanghai!) for their symbolic associations. Chinese gardens typically included a building for scholarly contemplation and meditation.	那些陡峭的巨大山石在中国也被认为是值得称颂的，由于它们具有象征性，它们经常被人花大价钱搬到古代的花园中去（甚至移到上海的现代摩天大楼中去），中国的花园通常包括一座可以进行文人式的思考和调养的建筑。
The Emperor's pleasure palace Yuan Ming Yuan featured bridges and gazebos within a vast artificial but natural-looking landscape.	皇帝游乐的宫苑圆明园以桥梁和楼台为特色，这些桥梁和楼台建造于宏大的人造景观（但看上去很像自然景观）之中。
Reports from the 'Far East' had a major impact when they began to be published in Europe in 1749; by comparison, Versailles must have seemed dreadfully stiff and formal.	有关"远东"园林的报告于1749年开始在欧洲出版[1]以来，对西方产生了重要影响。相比之下，凡尔赛宫必定显得太过死板和规整了。
The more free-flowing English gardens showed the impact of reports from China.	那些具有更多随意性的英国园林显示了来自中国的园林报告的影响。
Culture travels, like people.	文化像人一样向外流动。
There are Chinese and Zen gardens in cities from Sydney to Edinburgh to San Francisco.	从悉尼到爱丁堡再到旧金山，都有中式的花园和禅宗花园。
'World Music' is enormously popular: the latest disco style breezily combines flamenco with jazz and Gaelic traditions. Dance troupes from Africa and South America routinely perform overseas.	"世界音乐"空前流行，最新的迪斯科风格轻松地将弗拉曼柯音乐和爵士乐、盖尔人的传统音乐相结合，非洲和南美洲的舞蹈团定期进行海外表演。
It would be impossible to disentangle strands of influence in the spaghetti western, samurai film, Hollywood action flick, Indian adventure story, and Hong Kong cinema.	人们将不可能摆脱意大利西部片、日本武士电影、好莱坞动作片、印度冒险故事和香港电影所产生的一连串影响。
In the modern world, no culture, however 'primitive' and remote, remains isolated.	在现代世界中，没有什么"原始"、遥远的文化能独立存在。
The Huichol Indians, who live in mountain villages of Mexico, make their masks and rukuri votive bowls for peyote rituals using glass beads imported from Japan and Czechoslovakia.	墨西哥山村里的惠乔尔人（印第安人的一支）为采集无刺仙人掌而制作的面具和献祭碗所用的玻璃珠子是从日本和前捷克斯洛伐克进口的。
Can art break down barriers among cultures?	艺术能突破各种文化之间的障碍吗？
John Dewey thought so; he wrote in his	约翰·杜威认为是可以的，他在1934年的

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1934 book Art as Experience that art is the best possible window into another culture.	著作《艺术即经验》中写道：艺术是最有可能通向另外一种文化的窗口。
Insisting that 'art is a universal language', Dewey urged us to strive to achieve the internal experience of another culture.	他坚持"艺术是一种通用语言"的说法，鼓励我们试着去获取另一种文化的内在体验。
He thought this required an immediate encounter, and not studying 'external facts' about geography, religion, and history: 'Barriers are dissolved, limiting prejudices melt away, when we enter into the spirit of Negro or Polynesian art.	他认为这需要直接面对艺术，而不是去研究地理、宗教和历史等"外部因素"。他说："当我们走进黑人或波利尼西亚人的艺术精神当中的时候，文化障碍会消除，狭隘的偏见也会烟消云散。
This insensible melting is far more efficacious than the change effected by reasoning, because it enters directly into attitude'.	这种不知不觉的融会比通过论证所产生的改变更有效，因为它直接进入了另一种文化态度。"
Dewey's belief that 'the esthetic quality is the same for Greeks, Chinese, and Americans' suggests that he is mystifying our experience of art as direct, wordless appreciation.	杜威认为，"希腊人、中国人和美国人的审美素质都是同样的"，这种信念表明他想将我们的艺术体验神秘化为一种无言的直接欣赏。
This smacks of modernist searches for a universal formal quality of 'Beauty'.	这有点像是一位现代主义者寻求"美"的某种普遍形式特征。
Indeed, Clive Bell, the art critic, emphasized the value of Significant Form, rather than any particular content, in 'primitive' art.	实际上，艺术批评家克莱夫·贝尔也强调了"原始"艺术中的有意味的形式而不是特定内容的价值。
But to equate Dewey's approach with Bell's would be unfair, since Dewey knew that 'the language of art has to be acquired'.	但是将杜威的方式和贝尔的理论放在一起是不公平的，因为杜威知道"必须掌握艺术的语言"。
He did not define art as Beauty or Form, but said instead that it is 'the expression of the life of the community'.	他没有说艺术就是美或者形式，他的说法是艺术是"社群生活的表达"。
I like this definition, though I would go further than Dewey in saying we must know 'external' facts before trying to acquire the 'internal' attitude of appreciation for another community's art.	尽管我将比杜威走得更远，我还是喜欢这一定义。我要说的是，为获得欣赏另一个社群的艺术的"内在"态度，我们必须先了解"外部"因素。
For example, my direct experience of African nkisi nkondi fetish statues from Loango, in the Kongo region, which are bristling with nails, is that they look quite fierce – like the horror-movie monster Pinhead from the Hellraiser series.	例如我对于非洲尼基西·恩肯迪神偶雕像的直接体验源于刚果的卢安果。这种雕像上有着许多竖起的钉子，看起来十分凶猛——就像恐怖电影《猛鬼追魂》系列中的钉头鬼。

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This initial perception is modified when I learn 'external facts': that the nails were driven in over time by people to register agreements or seal dispute resolutions.	当我了解了它的"外部因素"——这种钉子是长期以来由那些签署协议或密封争端解决方案的人们钉入的时候，我的最初感知得到了修正。
The participants were asking for support for their agreement (with an expectation of punishment if it is violated). Such fetish sculptures were considered so powerful they were sometimes kept outside of the village.	参与者是为了寻求对协议的支持（期待破坏协议的人会受到惩罚），人们认为这种神像是很有神力的，因而它们常常被放在村子外面。
Although I may directly perceive that the sculptures embody frightening power, I do not comprehend their social meaning without understanding additional facts about why and how they were made.	尽管我也许直接察觉到这些雕像体现了可怕的力量，但是在没有理解如何以及为什么制作它们等其他情况之前，我并没有理解它们的社会意义。
Original users would find it very odd for a small group of them to be exhibited together in the African Art section of a museum.	雕像的最初使用者可能会觉得这些小组雕像在博物馆的非洲馆里集中展出显得很奇怪。
9. Each of these three nkisi nkondi nail fetish sculptures in the Menil Collection served as a powerful guarantor of justice for its village or region.	图9在曼尼私人收藏博物馆的藏品中，这三件尼基西·恩肯迪钉神雕像都是所在村庄或地区公正的有力保证者。
It is hard to disagree with Dewey's aim of encouraging people to have a genuine emotional encounter with art from another era or culture.	我们很难反对杜威鼓励人们保持一种诚恳态度去面对其他时代或文化中的艺术的企图。
I do not mean to say we cannot begin to appreciate the power of nail fetish sculptures without further facts; but information adds considerably to our experience.	我并不是想说在没有了解更多情况之前我们就不能去欣赏钉满钉子的神像的力量，但是外部知识能有效地加深我们的体验。
Knowledge of context helps enhance our experience of other art forms too – say, coming to appreciate the religious associations behind reggae, gospel music, or a Bach mass.	背景知识也能帮我们提升对其他艺术形式的体验，比如说能使我们去欣赏雷盖[2]配乐歌曲、福音音乐、巴赫的弥撒音乐后面的宗教意义。
In this chapter I will take up further issues about how cultural contexts and interactions affect our understanding of many diverse cultural manifestations of art.	在本章我将更进一步讨论一些问题，即文化背景、文化互动如何影响我们对艺术的各种文化表现的理解。
In search of the 'primitive', 'exotic', and 'authentic'	寻找"原始"、"新奇"和"真实"的艺术
It is often hard to understand what is valued in the art of another culture, and	通常人们很难理解在其他文化的艺术中

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why.	被重视的东西及其被重视的原因。
African masks and carvings, like Zuni Indian fetishes and Hindu classical dances, are components of religious ceremonies.	非洲的面具、木雕和印第安祖尼人的神像、印度教的古典舞蹈一样，都是宗教庆典的组成部分。
To me, Islamic calligraphy on a mausoleum or mosque looks like a beautiful decoration, but it has meaning I miss out on because it reprises verses from the Holy Koran in Arabic, which I cannot read.	对我来说，伊斯兰陵墓和清真寺中的书法看起来像一种漂亮的装饰，但是它们具有被我所遗漏的含义，因为它们书写着选自阿拉伯文的《古兰经》中的韵文，而我读不懂这些。
Or, a Chinese master's dextrous rendering of bamboo with 'bamboo in his heart' may elude me as I search his simple-looking watercolour for some further form or meaning.	此外，一位中国的绘画大师以"胸有成竹"的方式巧妙地绘制竹子，当我观看这些看起来很简单的水墨画并探求其更深层的形式或意义时，我被难住了。
Cultures often come into contact through means that limit communication, such as imitation, shopping, and mass-market sales.	不同文化常常通过模仿、购买、大规模的市场销售等限制交流的方式互相接触。
Tourism affects even the most sincere admirers who seek understanding of alien cultures.	即使是那些诚心想理解异域文化的仰慕者也会受到旅游业的影响。
When Westerners collect non-Western art or view it in a museum, we probably miss much of its original context.	当西方人收藏非西方的艺术或到博物馆观看它们的时候，他们或许将许多作品的原初背景都忘记了。
And ignoring the context can lead to cultural appropriation – collecting work from 'exotic' cultures like trophies.	忽视它们的背景能导致文化掠夺——从"新奇"的文化中收集艺术品就好像收集战利品一样。
Recently I received a gift catalogue in the mail that offers Ashanti masks, Moroccan drum furniture, Bhutanese vests, Punjabi purses, Balinese clothes hooks, cabinets topped with Buddha sculptures, and Feng Shui soaps. It also sells bonsai plants.	最近我从邮件中收到一份商品目录，上面提供非洲西部阿散蒂人的面具、摩洛哥的鼓饰、不丹的背心、旁遮普的钱包、巴厘岛的衣服挂钩、顶上装有佛像的橱柜、风水肥皂，此外还售卖盆景。
Sometimes 'primitive' or 'exotic' art is not far away across oceans, but within our own nation.	"原始"或者"新奇"的艺术常常存在于我们自己的国家之内，并没有跨洋隔海那么遥远。
During the Aesthetics Society meetings in Santa Fe, there was a colourful exhibition of Indian Pueblo dancing.	在圣菲举办的美国美学协会会议期间，有一个多姿多彩的印第安村庄舞蹈展示。
As dancers performed the Buffalo, Eagle, and Butterfly Dances, Tewa elder Andy Garcia explained their religious	当舞者扮作水牛、鹰和蝴蝶表演的时候，年长的特瓦人安迪·加西亚解释了它们在美国本土文化中的宗教意义。

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significance in his Native American culture.	
Even though we could learn from Mr Garcia's previews, these 'native' dances were still quite 'foreign'.	尽管我们可以从加西亚先生的介绍中对其有所了解，但是对于这些"本土"的舞蹈我们还是很"老外"。
His chanting seemed eerie and repetitive, and the dancers looked expressionless, with stiff upper bodies and stylized arm movements.	他的唱词奇怪而啰唆，那些舞者看起来也面无表情，他们上身僵硬，做着程式化的手臂运动。
I was distracted by their beautiful costumes: soft animal skin boots, striking headpieces with eagle and parrot feathers, elaborate silver concho belts, turquoise squash blossom jewellery, and tinkling ankle bells.	我被他们漂亮的服饰（柔软的动物皮皮靴、插着鹰和鹦鹉羽毛的显眼的帽子、做工精细的银耳链、绿松石镶花的宝石、叮当作响的脚踝上的系铃）吸引住了而没有仔细欣赏他们跳舞。
Much indigenous art emerges from a complex history reflecting many interactions during colonial rule.	许多本土艺术从殖民统治时期表现出许多文化互动的复杂历史中显现出来。
In one of the more extraordinary examples, women in northern Canada learned how to make the prints that are now so definitive of Inuit art from visiting artist James Houston, who was hired by the government to promote native crafts as a form of self-subsistence.	有一个比较特殊的例子，是有关加拿大的北方妇女是如何学会了制作版画的。艺术家詹姆斯·休斯敦被政府聘请，他的任务是将本地的手工艺当作一种谋生手段进行推广。因为他的努力，版画今天已经毫无疑问地成为因纽特人的艺术形式。
He introduced Japanese print-making techniques, enabling the women to adapt skills from their traditional embroidered vests and boots to produce more marketable prints.	詹姆斯将日本版画的制作技巧介绍给当地人，鼓励妇女们将她们的背心和靴子的传统刺绣技巧用于生产更有市场的版画。
'Authentic' Native Americans are sought out in the New Age trendiness of people who find models of cosmic harmony in Aboriginal Americans, whether in Cape Dorset, Canada; Zuni, Arizona; or Chichèn Itzá, Mexico.	新时代的人们在美洲土著当中找到了宇宙和谐的模式，在这场时髦的运动中，"真正"的美洲土著被找了出来，不管是在加拿大的卡普多塞特还是在亚利桑那州的祖尼人聚居地或是墨西哥的奇琴伊察。
Santa Fe's numerous galleries present beautiful (and expensive) Indian pueblo pottery and kachina dolls, but there are also countless shlocky paintings of exotic Indian maidens who gaze across the mesas at sunset.	圣菲的许多画廊都展出漂亮的（同时也是昂贵的）印第安村庄的陶器和雕成克奇纳神的小木偶，但是也有数不清的劣质画，这些画都画着越过平顶山凝望夕阳的奇异的印第安少女。
Some pueblos are thronged with tourists at special ceremonies, but others remain closed to the public or prohibit filming	在举行特殊仪式的时候，一些印第安村庄挤满了旅游者，但是另外一些村庄是

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10. Kenojuak Ashevak's print, Enchanted Owl, reflects both Inuit design traditions and the introduction of Japanese print-making techniques into northern Canada.	图10凯依贾克·阿舍瓦克的版画作品《被施了魔法的猫头鹰》，该作品既反映了因纽特人的图样传统，又体现了加拿大北部对日本版画制作技巧的吸收。
Cultures in conjunction	关联中的文化
Despite gaps between cultures, intercultural contact is age-old.	尽管各种文化之间有鸿沟，但是文化间的接触却历史悠久。
The art of ancient Greece was influenced by Egyptian sphinxes, Scythian goldsmithing, Syrian love goddesses, and Phoenician coin design.	古希腊的艺术受到埃及狮身人面像、锡西厄人的金工制作、叙利亚的爱情女神像、腓尼基人的钱币设计的影响。
Even the 'Japanese' aesthetic of Zen Buddhism reflects a centuries-long historical interaction between Japanese culture and the new, alien religion of Buddhism, which travelled to Japan from India by way of China and Korea.	即使是"日本的"佛教禅宗美学也反映了日本文化和佛教（从印度经中国和朝鲜传播到日本）这一新的外来宗教之间长达几个世纪的历史性互动。
The contact among cultures within Islamic civilization reminds us that ethnic pluralism and multiculturalism are not brand new in our century.	伊斯兰文明中各种文化之间的接触提醒我们，种族多样性和文化多元主义不是我们这个世纪才有的新事物。
The Chinese exported ceramics for the popular taste of early Muslim rulers in the ninth century.	中国9世纪出口的陶瓷器迎合了在早期穆斯林统治者中流行的审美趣味。
Cordoba in thirteenth-century Spain was a multinational trade centre; pottery made in Spain by Muslim artists featured crosses for export to Christian buyers in the north, just as textiles and carpets with heraldic designs were made in Persia for export to the chateaux of Europe.	西班牙的科尔多瓦是13世纪时的一个多国贸易中心，西班牙的穆斯林艺术家制作的陶器被画上十字架后出口到北方信仰基督教的购买者之中，就像波斯制造有纹章图案的纺织品和地毯是为了出口到欧洲的城堡中去一样。
The ramifications of these cultural interactions are complex.	这种文化互动的支脉很复杂。
Perhaps the best-known 'Turkish-looking' form of art, the Iznik tile, reflects the Ottoman rulers' great interest in Chinese porcelains: these tiles borrowed their designs of peonies, roses, dragons, and phoenixes from Chinese art.	也许最著名的"土耳其风味"的艺术形式——伊兹尼克瓷片反映了奥斯曼帝国的统治者对于中国瓷器的巨大兴趣，这些瓷片从中国艺术中借用了牡丹、玫瑰花、龙、凤凰等设计图样。
It can be difficult to demarcate clearly between good and bad cultural	很难在文化联系中清楚地区分好的联系和坏的联系。

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connections.	
Asian art has had profound influences on the West across the centuries.	亚洲艺术在好多个世纪中对西方产生了深远影响。
Some of these appropriations are symptoms of a long-standing European tendency to exoticize the East, but others reflect serious cross-fertilization.	这些借鉴中的一部分象征着欧洲长期以来将东方奇异化的倾向，但是另外的部分反映了文化之间重要的横向滋养。
Chinese porcelain was imitated not only by Persian ceramicists, but also by Italian majolica makers, Delftware producers, and English bone china designers.	中国瓷器不仅被波斯的瓷艺家所模仿，也被意大利的锡釉陶器制作者、代尔夫特的陶器生产商和英国的骨瓷设计者所模仿。
Japanese watercolours shown at Far East exhibitions in Paris in the late nineteenth century affected the compositions and palettes of Matisse, Whistler, and Degas.	19世纪后期在巴黎举办的远东展览上展示的日本的水印版画对马蒂斯、惠斯勒、德加的构图和色彩产生了影响。
'Oriental' musical modes influenced composers like Mozart, Debussy, and Ravel.	"东方的"音乐样式影响了莫扎特、德彪西和拉威尔之类的作曲家。
Puccini's Chinese princess Turandot is a fanciful creation based on a version of an Arabian Nights tale from Persia – yet Puccini did include seven 'authentic' Chinese tunes in the opera, based on material recently published in Europe.	普契尼的《中国公主图兰朵》是以来自波斯的阿拉伯《天方夜谭》的故事为基础而创作的。此外，根据最近在欧洲出版的材料，普契尼在这部歌剧中采用了七支"真正的"中国曲调。
Olivier Messiaen's idiosyncratic instrumentation and harmonies were grounded in extensive research into South Asian musical modes.	奥利维尔·梅西昂充满特质的配器和和谐感是基于对南亚音乐样式的广泛研究之上的，戏剧导演和舞台设计师罗伯特·
And theatrical producer Robert Wilson's controversial stagings of Wagner's operas, like his Parsifal, combine the technical wizardry of lasers and light shows with the sombre pacing, poses, and simplicity of Japanese Noh drama.	威尔逊在瓦格纳歌剧（如《帕西法尔》）中的舞台设计引起了争议，他将技术性的激光魔术、灯光表演与日本能剧中阴森的步态、姿势以及简单明了结合在了一起。
'Primitive' art in pristine spaces	质朴空间中的"原始"艺术
Despite our best efforts to understand the art of another culture, colonial attitudes may creep in.	尽管我们尽最大努力去理解另外一种文化中的艺术，殖民态度也许还会悄悄混在我们的意识之中。
Near Cairns in northern Australia, in Kuranda, there are small art fairs with booths where many Aboriginal artists sell their wares: didjeridus, paintings, animal carvings, and decorated boomerangs.	在澳大利亚北部凯恩斯附近的库兰达，有一些摆小摊的小型艺术品市场，许多土著艺术家在那里出售他们的物品：迪吉里杜管[3]、绘画、动物雕刻、饰有花纹的回飞棒。
I bought a small painting of a barramundi	我从一位看起来特别像本地土著的男人

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fish from an ultra-'Authentic' looking Aboriginal man, Mr Boonga, who was tall, dark, and jovial, with a big cloud of white hair.	——布恩嘎先生手里买了一幅画着澳洲肺鱼的小画，布恩嘎先生长得很高，皮肤黝黑，长着一头白发，显得神情愉悦。
He explained that in his tribe only someone from a certain clan could catch and cook the (delicious) barramundi fish; in some groups, only certain people owned rights to paint it.	他解释说在他的部落中，只有来自某一家族的人才能捕捉和烹调（美味的）澳洲肺鱼，在一些群落中，只有某几个人才拥有描画它的权利。
My 'primitive' contact then surprised me when he whipped out photographs and news clippings of his trips and exhibitions in France and Belgium!	当他拿出一些照片和他在法国和比利时举办巡回展览的剪报时，这种与"原始"艺术的接触使我感到吃惊。
I had a similar jolt when I watched the Aboriginal theatre group perform at Kuranda's cultural centre. They (like the Tewa Pueblo dancers) wore traditional clothing; they enacted their story to eerie-sounding didjeridu music, miming the ancient murder and rebirth of a hero.	当我在库兰达的文化中心观看土著人的群体戏剧表演时也有同样的感触，他们（就像印第安村庄里的特瓦人舞者一样）穿着传统服装，在迪吉里杜管吹奏的听起来很奇怪的音乐中生动地表演他们的故事——模仿古代一位英雄被谋杀和重生的情形。
Then the lead actor stepped out of character at the end, still clad in loin-cloth and body paint.	在结尾的时候，那位主演走出他扮演的角色，当时他身上仍然穿着狮皮衣服、保留着文身。
He grinned and said 'G'day!', and encouraged the audience to buy CDs of their music in the gift shop.	他露齿一笑，说了声"大家好"，然后鼓动观众去礼品店购买录制有他们音乐的光盘。
It was only my own narrow expectations, of course, that made this seem startling – as though he but not I had to remain trapped in the amber of the past.	我个人狭隘的期望使我大吃一惊，好像是他而不是我不得不继续陷在过去的文化之中似的。
Cultural borrowing was the focus of two major museum exhibitions, one in 1984, the other in 1989, that illustrate how controversial it is to consider and present such contact when Westerners attempt to broaden the category of 'art'.	文化借鉴是1984年和1989年举办的两个重要博物馆展览的关注焦点，这表明在西方人试图拓宽"艺术"门类时，思考和展现这种文化艺术间的接触是多么具有争议性。
An exhibit at the Museum of Modern Art (MoMA), 'Primitivism' and Modern Art in 1984 took the word 'primitive' with a grain of salt, as indicated by the scare quotes around it in the title.	1984年在现代艺术博物馆举办的名为"'原始主义'和现代艺术"的展览对"原始"一词持怀疑态度，因此标题中使用了引号。
And yet critics wrote that the exhibit did a disservice to the non-European art it presented.	然而，批评家写道：这个展览对其展示的非欧洲艺术造成了伤害。

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To celebrate the 'Primitive' art, exhibitors showed how it influenced modern European artists like Picasso, Modigliani, Brancusi, Giacometti, and others.	为了表示对"原始"艺术的赞扬，展览举办者展示了原始艺术是如何影响了毕加索、莫迪里阿尼、布朗库西、贾科梅蒂和其他的欧洲现代艺术家的。
The show decontextualized the 'Primitive' art by not mentioning information about artists, eras, cultures, or original uses – all that mattered was the look or form.	由于这个展览没有注明相关的艺术家、创作时代、文化或原初用途等信息，将"原始"艺术与文化历史背景割裂开来，所以所有能看到的东西只是外观或形式。
Critic Thomas McEvilley wrote:	批评家托马斯·麦克艾维利写道：
"Primitivism" lays bare the way our cultural institutions relate to foreign cultures, revealing it as an ethnocentric subjectivity inflated to coopt such cultures and their objects into itself.	"原始主义"揭露了我们的文化机构和外国文化的联系方式，一种种族主义的主观性不断膨胀要将这些文化和它们的对象纳入自己的文化体系......
. . . this exhibition shows Western egotism still as unbridled as in the centuries of colonialism and souvenirism.	这个展览显示出：如同殖民主义和沙文主义盛行的那几个世纪一样，西方人的自我中心主义依旧毫无收敛。
In contrast, the 1989 exhibit, Les Magiciens de la Terre, organized by the Pompidou Centre for Modern Art, sought to treat all the artists in it with equal respect.	与此相反，1989年在蓬皮杜现代艺术中心举办的名为"大地魔法师"的展览希望以同等的尊重来对待所有参加展览的艺术家。
The same sort of context was included about each artist.	它将每一位艺术家的文化历史背景都纳入其中。
But again, complaints were registered. Critics felt that the displays went too far in equating disparate pieces: for example, hanging the earthworks installation piece, Red Earth Circle, by Richard Long, above an earth painting by a collective of Yuendumu Aborigine artists.	但是，同样也有抱怨，批评家认为这次展览对待那些完全不同的作品太过于平均，例如：将理查德·隆创作的地景装置作品《红土圈》悬挂在由澳大利亚延杜穆地区土著艺术家集体创作的地画之上。
The non-Western art was still not sufficiently contextualized for Western viewers.	非西方的艺术依旧没有在西方观众面前充分展示它们的文化背景。
It is hard to deny that there is a hint of New Age mysticism in the show's title, which smacks of the desire for 'authentic' spirituality and shamanistic authority, to escape participation in a crass and demeaning art market system.	很难否认这次展览的标题有一种隐藏的新时代神秘主义的味道，标题有种对"真实"灵性和原始宗教权威的渴望，主办者想以此逃避一种粗糙的、卑躬屈膝的艺术市场体系。
More recent museum exhibitions have often provided far more context.	更多新近的博物馆展览已经开始提供更多的艺术背景。
(Sometimes this reaches amusingly	（这些措施有时搞笑到了荒谬的程度，

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paradoxical proportions – as when the San Francisco Museum of Modern Art guide to African Art for teachers and students solemnly announces that the museum is showing objects that do not belong in a museum.)	比如当旧金山现代艺术博物馆为老师和学生们介绍非洲艺术的时候，严肃地宣布博物馆正在展出不应归入任何一个博物馆的展品。）
Audiophones direct the visitor's steps and stops, and museums offer increasingly lengthy wall texts, catalogue essays, preview lectures, and docent tours.	语音设备控制着参观者的步伐和驻足观看的时间，博物馆提供越来越长的墙上文本、分类文章、预览讲解和讲解员。
Then, inevitably, follows the gift shop with its toys, dolls, postcards, posters, musical tapes, calendars, earrings, and even wastebaskets.	接下来不可避免的是，在礼品店中出现了玩具、玩偶、明信片、招贴、音乐磁带、日历、耳饰甚至垃圾袋。
It is difficult to say that an artistic wastebasket is a symbol of cultural understanding!	很难说一个精美的垃圾袋是一种文化理解的象征！
11. One installation at the Les Magiciens de la Terre exhibition, Paris 1989, placed Richard Long's mud circle on the wall above a ground painting done by the Yuendumu Aboriginal community from Australia.	图111989年在巴黎举办的"大地魔法师"展览中的一件装置作品，理查德·隆创作的土圈悬挂在墙上，下面是由澳大利亚延杜穆地区土著艺术家集体创作的地画。
Turning to anthropology	转向人类学
High Islamic art includes not just calligraphy but also coins and carpets.	高层次的伊斯兰艺术不仅包括书法，也包括钱币和地毯。
Swords in Japan have long been highly prized and designed, like tea vessels, following Zen aesthetic principles.	像茶具一样，剑在日本长期得到高度重视并按照禅宗的审美原则精心设计。
Aboriginal boomerangs, Eskimo kayaks, Yoruba ibeji or 'twin' dolls, are just a few other examples of artwork that may typically be classified as 'crafts'.	澳大利亚土著的回飞棒、爱斯基摩人的皮船、非洲约鲁巴人的"孪生"木偶，这些都是通常被归于"手工艺品"的另外几种艺术品。
We could say much the same, of course, of much Western art we now see in museums: Greek pots, medieval chests, Italian majolica, French tapestries.	当然，我们今天在博物馆里看到的许多西方艺术——希腊的陶罐、中世纪的箱子、意大利的锡釉陶器、法国的挂毯——同样存在上述的情况。
Even Michelangelo's and Donatello's sculptures were commissioned to adorn public spaces, churches, or tombs.	甚至米开朗琪罗和多纳太罗的雕塑都被赋予了装饰公共空间、教堂和陵墓的任务。
Many tourists who visit Chartres cathedral have little knowledge of or respect for the medieval belief system that gave it aesthetic unity.	许多参观夏特尔大教堂的游客对那些使教堂具有审美整体性的中世纪的信仰体系没什么了解也谈不上什么尊重。

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If a Zen garden is art, it is probably not so for the reasons that Kant would have said that Versailles was art; and you will not necessarily be paying the Zen monks a compliment by calling their garden 'art' in your sense. You may instead show chauvinism and ignorance.	如果称一座禅宗花园是艺术品，其原因也许与康德说凡尔赛宫是艺术品的原因不同；你不必称禅院为你感觉中的艺术品，以此来对院中的修禅者表达敬意，那样你也许会表现出你的狭隘和无知。
Do various cultures around the globe share a concept of 'art'?	全球的各种文化真的共享一种"艺术"观念吗？理查德·
In his book Calliope's Sisters, a study of art across 11 world cultures, Richard Anderson (an anthropologist specializing in art, or 'ethno-aesthetician') argues that we can find something akin to art in all cultures: certain things are appreciated for their beauty, sensuous form, and skill of creation, and are treasured even in non-utilitarian settings.	安德森（一位将研究集中在艺术方面的人类学家或者"从种族出发的美学家"）通过对全球十一种文化进行研究后，在《卡利俄珀的姐妹们》这本书中提出我们能够发现所有文化中的艺术都有一些类似之处，某些东西因为它们的美、美感形式、创作技能而被欣赏，即使是在不体现功用的领域它们也被珍视。
Anderson's study is not confined to contemporary cultures; the Aztecs, for example, admired and collected the art of their predecessors, the Toltecs and Olmecs.	安德森的研究没有局限于当代文化，例如：他注意到阿兹特克人仰慕并收藏他们前辈——托尔特克人和奥尔梅克人的艺术作品。
Anderson proposes to define art as 'culturally significant meaning, skilfully encoded in an affecting, sensuous medium'.	安德森提出将艺术定义为"有文化意味的意义，被巧妙地编入了动人且具有美感的媒介"。
I would endorse this definition and so, I suspect, would John Dewey – it sounds like a more specific version of Dewey's idea that art 'expresses the life of a community'.	我会认可这种定义，我认为约翰·杜威也会接受它，安德森的定义听起来像是对杜威提出的理念的具体化，杜威认为艺术"表达了一个社群的生活"。
It is not always easy to discern, however, what counts as this 'culturally significant meaning' – even after careful and respectful study.	即使是在通过仔细和充满敬意的研究之后，我们对于什么是"有文化意味的意义"还是搞不太明白。
Another anthropologist, James Clifford, has juxtaposed the displays of totemic objects in the British Columbia Museum of Modern Art (as modernist abstract-shape sculptures) with their exhibition in Northwest Coast Indian galleries.	另外一位人类学家詹姆斯·克利福德将英国哥伦比亚现代艺术博物馆的图腾制品展览当作现代艺术家的抽象雕塑，与其在西北海岸印第安画廊的展览进行并置研究。
After significant religious items were returned to tribal peoples, there were disagreements about how to display them.	当重要的宗教物品被送回部落时，人们对于怎样展示这些物品有着不同意见。

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One group decided they should not be displayed at all. Another showed them as individual objects with commentary, whereas still another exhibited them only in a ceremonial context that recreated the potlach ceremony in which they would traditionally be employed.	一部分人认为这些物品根本不应该展出，另一部分人认为应该把每一件物品单独展出并附上解释，然而还有一些人认为应将其放在一种典礼的背景中，重新创造一场"夸富宴"，按照传统它们就是在这样的背景之下被使用的。
Anthropologists at times have even influenced the art production of the cultures they study.	人类学家甚至常常会对他们所研究的文化中的艺术生产产生影响。
The American Eric Michaels was observing Australian Aboriginal groups in the late 1970s, when the international art market 'found' Aboriginal art.	当国际艺术市场"发现"土著艺术的时候，美国人埃里克·迈克尔斯正在研究澳大利亚20世纪70年代晚期的土著人群。
Aboriginal dot paintings resemble Western Op art or abstract expressionism, but the artists' real aim is to create a 'shimmering' effect so as to evoke and make contact with the archetypal Dream Time.	土著人的圆点画和西方的欧普艺术[4]或抽象表现主义相似，但是这些艺术家的真正目的是创造一种"微微发光"的效果以求唤起原来的"梦幻时代"或者与其建立某种联系。
Michaels says Aboriginal artists have very different notions of creativity and of ownership than many European artists, but,	迈克尔斯认为土著艺术家与欧洲艺术家相比，对创造性与所有权有完全不同的看法。但是，
. . . as the painters interacted more and more with Australian and then overseas markets, attracting sophisticated brokers, critics, and patrons along the way, the 'Papunya Style' began to interact with certain issues in 1960s and 1970s international painting, especially the extreme schematizations of New York minimalism.	......当画家们与澳大利亚和海外市场的互动越来越多的时候，他们吸引了工于心计的艺术掮客、批评家以及艺术赞助人的注意，这种"帕滂亚风格"[5]开始与20世纪六七十年代的国际绘画潮流特别是极端体系化的纽约的极少主义互相影响。
Encouraged by this sudden demand for their work, the artists undertook some large-scale projects.	艺术家们突然获得了对他们作品的需求，因而倍受鼓舞，他们还承担了一些大型项目的创作。
Michaels sought to avoid intervention, but he grew concerned when a collective working on one huge project, Milky Way Dreaming, began to be affected by efforts of one artist who had travelled afield and begun to use the dot style of the Papunya group.	迈克尔斯本来不想加以干涉，但是，当一个集体创作的大型艺术项目"银河梦幻"开始受到一位曾经离开本地的艺术家的影响并开始使用帕滂亚部落的点绘风格时，他的关注度增加了。
Worried about the possible financial impact of such a 'mixed' style, since an excess of dots confused the story of the	因为过多的圆点使人弄不清作品所描绘的故事中的中心人物是谁，迈克尔斯担

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painting in its large central figures, Michaels commented to an elder that 'Europeans might get confused looking at the picture'.	心金钱可能会对这样一种"混合"风格产生影响，他就此对其中一位年长的艺术家评价说，"欧洲人在看到这幅画时也许会很迷惑"。
After discussion, the men evened out the anomalous section.	后来经过讨论，这些人将那个反常的部分修改得平常易懂了一些。
Anthropologist Susana Eger Valadez also intervened in a tribal culture's art production.	人类学家苏珊娜·伊格·瓦拉德斯也干涉过部落文化中的一种艺术生产。
When she went to study the Huichol Indians in western Mexico in 1974, she was appalled to find their traditional arts being disrupted by the incorporation of new symbols: instead of hummingbirds and corn, there were now Mickey Mouses and VWs appearing in the women's elaborate embroidery.	当她1974年去墨西哥西部研究印第安人中的惠乔尔人的时候，她惊异地发现他们的传统艺术由于与新符号结合而遭到破坏：在妇女们精心制作的刺绣品上出现了米老鼠和大众汽车的商标，这些代替了原来的蜂鸟和玉米。
She persuaded them to stick to traditional imagery.	她劝说他们坚持原来的传统图形。
Even so, the Huichol, who are very poor, have modified their art to satisfy an increasing market.	即便如此，很贫穷的惠乔尔人还是为了迎合正在增长的市场需求而调整了他们的艺术品的内容。
Their contact with Oaxacan wood-carvers is facilitated by regional cultural arts centres, leading to new forms of production beyond their traditional beaded votive bowls.	当地的文化艺术中心方便了他们与瓦哈卡木雕工的接触，这使他们新的艺术产品不再局限于原来那种装饰着珠子的祭祀碗。
The Oaxacans sell their carved jaguar heads and other animals to the Huichol to be beaded, with both groups benefiting.	瓦哈卡人把雕刻好的猎豹头和其他动物雕刻卖给他们，让惠乔尔人来镶珠子，这样双方都能获利。
The Huichol's traditional form of art reflects another significant outside influence, from a Dallas collector who thought that rounder beads might facilitate greater perfection of design; in 1984 he had beads shipped in from Japan and Czechoslovakia.	惠乔尔人的传统艺术形式反映了另外一种重要的外来影响，这种影响来自一位达拉斯的收藏家，他认为更圆的珠子也许会使艺术品的设计更加完美。
The Huichol loved the new beads and immediately adapted to their use for decorating bowls and carved objects.	1984年，他用船把珠子从日本和前捷克斯洛伐克运进来，惠乔尔人喜欢这种新的珠子，他们马上将其恰当地运用到了碗和其他雕刻品的装饰上。
12. Juventino Cósio Carrillo, a Huichol Indian artist from Mexico, works with his family as a team to create traditional	图12尤文蒂诺·科西欧·卡里罗是一位来自墨西哥的惠乔尔人艺术家，他和他的家人组成一个团队进行传统的缀着珠串

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beaded masks.	的面具的制作。
Some Native Americans now face hard decisions about their role and opportunities as artists.	一些美洲土著现在面临着一个与艺术家的作用和机遇相关的艰难决定。
Young people educated at art schools who are as familiar as any other modern-day students about recent global art movements may feel both obligations and tensions about pursuing traditional art styles, subjects, and materials.	在艺术学校接受教育的年轻人和今天的其他任何学生一样熟悉最近的全球艺术运动，他们在从事与传统艺术风格、主题和材料相关的艺术创作时，可能既感受到责任同时也会有一定的压力。
It is burdensome if the twenty-first century ‘primitive’ artist is supposed to have escaped the march of history to help the rest of us treasure some mythical past.	如果21世纪的“原始”艺术家应该脱离历史潮流而去为其他人珍惜某种神秘的过去，这是个沉重的负担。
Indigenous peoples in the Americas and Australia are not culturally isolated and homogenous.	今天美洲和澳大利亚的土著在文化上没有被孤立和同化。
So also are there diverse people in major urban centres in the First World, reflecting many cultural influences and ethnic conjunctions.	同时在第一世界的主要城市中心也有来自不同种族和文化的人，这反映出许多文化的相互影响和种族间的相互关联。
Next I want to comment on two important issues arising from such new cultural connections.	接下来我想谈论在新的文化交流中出现的两个问题。
Postcolonial politics and diasporic hybrids	后殖民政治和“飞散”混血人
We have read above about how postcolonial attitudes can turn up in museum exhibits, tourist markets, and in trade affecting local production.	我们在前面已经读到后殖民的态度如何能在博物馆的展览、旅游市场和贸易对本土生产的影响等方面表现出来。
Twentieth-century artistic practices reflected the emergence of many nations around the world into independence from colonial rule.	20世纪的艺术实践反映了全球许多国家从殖民统治下取得独立。
This has never been a smooth process, and has sometimes involved years of bloody revolution.	这从来不是一个顺利的过程，常常会包括多年的流血革命。
Dictators and other political powers often suppress art because it provides a point of critical resistance, building a new national identity by evoking cultural roots.	独裁者和其他政治势力常常压制艺术，因为艺术会提供批判性的抵抗观点并通过唤起文化的根源建立一种新的国家身份。
The twentieth century saw many examples of arts playing a powerful political role, sometimes eliciting harsh reprisals and censorship, even death (or	在20世纪可以看到许多例子证明艺术发挥了强有力的政治作用，它们经常遭致激烈的报复和政治审查，甚至死亡（或死亡威胁）。

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death threats).	
Many prominent authors have created work while in prison or exile.	许多杰出的作家是在狱中或流放中创作作品的。
The fatwah or death sentence against Salman Rushdie prompted by his book The Satanic Verses is the best-known case; it illustrates complex issues of the postcolonial era.	萨尔曼·拉什迪因为他的著作《撒旦诗篇》而被人下达了死亡令，这是个广为人知的例子，展示了后殖民时代的复杂争端。
Rushdie, an Indian expatriate living in London, writes in the language of the colonial rulers, English.	拉什迪是一名生于印度而移居伦敦的人，他用殖民统治者的语言——英语写作。
His huge, rich (and difficult) book combines allusions to Islam and to Hindu theology with contemporary social critique (of India and Britain alike), interspersed with magical realist scenes: people fall to earth from an airplane explosion without being harmed, suddenly sprout horns and tails, time-travel, or undertake a pilgrimage guided by butterflies.	他那篇幅巨大，内容丰富（而且艰深）的著作将伊斯兰教和印度教的神学典故与当代社会批评（来自印度和英国）相结合，其中穿插着魔幻现实主义的场景：人们从爆炸的飞机上跌落到地上却没有受伤，突然长出角和尾巴，穿越时间，在蝴蝶的引导下去朝圣。
Certain episodes that present a satirical version of the Prophet Muhammad and his wives shocked and infuriated some Muslims, much in the way Serrano’s Piss Christ offended many Christians.	某些表现先知穆罕默德和他妻子的讽刺性片断使得一些穆斯林感到震惊和愤怒，这和塞拉诺的《尿浸基督》对许多基督徒的冒犯很相似。
The fatwah against Rushdie (now lifted) is deplorable, but it should not be understood as just a harsher equivalent of the censorship of free speech in the West.	对拉什迪的死亡令（现在被撤销了）令人感到遗憾，但是它不应该仅仅被理解为是一种比西方的自由言论审查更为严苛的审查制度。
The threat extended beyond national boundaries and constitutions, reflecting the unique nature and scope of Islamic law (as interpreted by certain mullahs).	这一威胁超越了国界和组织，反映了伊斯兰律法的适用范围和独特本质（就像某一位毛拉[6]所解释的那样）。
We see here a sharp clash between Rushdie’s sophisticated postcolonial and postmodern style of literature and the phenomenon of Islamic fundamentalism, which hearkens back to earlier periods of empire that seem incompatible with contemporary nationhood.	在这里我们看到了拉什迪复杂的后殖民和后现代文学风格与伊斯兰宗教激进主义现象之间的激烈冲突，这使人回想起和当代国家形态相矛盾的早期帝国时代。
This phenomenon is linked to complex issues: secular divisions within Islam, geopolitics of the international oil economy, and shifting international	这种现象涉及复杂的争端：伊斯兰世界的长期分裂、国际石油经济的地缘政治和前苏联解体期间变幻的国家联盟。

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alliances during the collapse of the Soviet Union.	
This leads to my second point, concerning disaporic hybrids.	这引起了我的第二个问题，涉及“飞散”混血人的问题。
‘Diaspora’ is a term most famously used to describe the situation of the Jews since their dispersal after the destruction of Solomon’s Temple in Jerusalem in the sixth century BCE.	“飞散”主要用于描述自公元前6世纪耶路撒冷的所罗门圣殿被破坏以后，开始四处流散的犹太人的生存状态。
The 300-year period of African slavery has resulted in another great diaspora, as have other sorts of colonial rule and practices.	以非洲人为奴隶的三百年导致了另外一种更大规模的“飞散”，其他类型的殖民统治和政治实践也引发了类似的情况。
There is a new impact of diasporas on the production of art, partly because of global telecommunications.	“飞散”对艺术生产产生了一种新的影响，这部分得益于全球的远程通讯。
What holds a community together in periods of loss of their homeland is often their cultural traditions, including religions and rituals along with dance, singing, story-telling, painting, and so on.	在失去祖国期间能够将一个社群结合在一起的常常是人们的文化传统，其中包括宗教仪式，还有舞蹈、歌唱、讲故事、绘画等活动。
As people are forced (or choose) to move around the globe, their descendants emerge with a new, hybridized identity.	当人们被迫（或者自己选择）在全世界迁移的时候，他们的后代以一种新的混血身份出现。
Many immigrants preserve their cultural traditions for multiple generations, with art playing a key role.	许多移民将他们的文化传统保持了很多代，其中艺术起到了一个关键性的作用。
At weddings and other celebrations, traditional costumes are worn in ceremonies employing the ancestor culture’s dances and music.	在婚礼和其他庆典上，人们穿上传统服装，使用自己传统文化中的舞蹈和音乐。
This is true of Italian tarantellas in Boston, Indian bangor (farm and harvest) dancing in London, and Chinese New Year’s parades in San Francisco.	意大利人在波士顿的旋转舞、印度人在伦敦的班戈舞（表现耕种和收获）以及中国人在旧金山的春节游行都反映了这种情况。
Diaspora cultures show up in new mediums too. US cable TV carries the Spanish-language channels Univision and Telemundo, with their gripping telenovelas; there are also stations playing Iranian and Hindu music videos.	“飞散”文化也在新媒体上出现，美国有线电视播出了西班牙语频道“联合电视”和“全球电视”，它们制作了充满吸引力的“肥皂剧”。此外，也有播放伊朗和印度音乐电视的电视台。
The 1980s raised consciousness about identity politics, as many younger people with hybrid or ‘hyphenated’ identities used art to explore issues of racism and	20世纪80年代出现了身份政治意识的觉醒，当时许多具有混血或“文化归化”身份的青年运用艺术来探讨种族主义和文化

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cultural assimilation.	同化的问题。
Paintings by African-American artist Michael Ray Charles exploited stereotypes from old magazines or advertisements, putting both black and white viewers on edge.	非裔美国艺术家米歇尔·雷·查尔斯使用了旧杂志和广告上黑人的固定形象，引起了黑人和白人观众的共同关注。
Korean American David Chung did an installation that recreated his grandfather's convenience store in a mostly black neighbourhood of Washington, DC. Peepholes and audiotapes conveyed the ethnic suspicions on both sides.	韩裔美国人戴维·钟在华盛顿特区的一个黑人聚居区做了一个装置，再现了他祖父便利店的旧貌，从作品的窥视孔和录音磁带中传递出来自两边的种族猜疑。
Numerous films have proven especially effective at highlighting issues of postcolonial politics and diasporic hybrids.	许多电影有效展现了后殖民政治和"飞散"混血人的问题。
Spike Lee's Do the Right Thing foregrounded racial and ethnic tensions in the changing urban dynamics of a modern city.	斯派克·李的《为所应为》突显了在现代城市不断改变的时候种族和民族之间的紧张关系。
Hanif Kureshi's satiric The Buddha of Suburbia depicted a young Anglo-Indian man's coming of age in London.	哈尼夫·库雷西的《郊区佛陀》描述了一位印度的年轻人在伦敦的成长历程，颇有讽刺意味。
Once Were Warriors and The Crying Game addressed new and evolving political–ethnic–sexual power dyamics, involving, respectively, Maori people in New Zealand and an Irish–Black–English matrix in Britain.	《战士奇兵》和《哭泣的游戏》反映了新的不断发展的政治、种族和性别的力量变化，分别涉及新西兰的毛利人和英国的爱尔兰人、黑人和英国人。
Another example is Mira Nair's 1991 film Mississippi Masala, which depicted an interracial romance in the American South between an African-American man and a young Indian woman.	另外一个例子是米拉·奈尔1991年拍摄的电影《密西西比风情画》，影片描述了一个跨人种的爱情故事，故事发生在美国南部的一位非裔美国人和一位印度女子之间。
The ethnic background was complicated by the fact that the woman's family had been forced out of its community in Uganda by that nation's independence – the Indians had originally been brought there by British colonial rulers to build the country's railroads.	影片的种族背景因为一件事而变得复杂，那就是由于乌干达的独立，那名女子的家庭被迫从原来所在的社区迁移出去——这些印度人最初是由于英国殖民统治者把他们带到那儿修铁路而居留下来的。
Nair's film depicted difficulties in the young couple's romance caused by each ethnic group's expectations and	奈尔的电影描写了这对年轻人爱情生活中的困境，这些困境是由各个种族群体的期望和偏见以及周围更大的文化环境

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prejudices, as well as by those of the larger culture around them.	所造成的。
Conclusion	结论
What do my last two points – about postcolonial politics and diasporic hybrids – tell us about John Dewey's faith in art as a universal language?	我最后关于后殖民政治和"飞散"混血人的两个观点和约翰·杜威相信在艺术中存在一种通用语言有何关系？
In an era of political turmoil and complex negotiations of personal identity, even artists from within a nation, people, or culture may face difficulties in assessing meaning and value in art.	在一个政治局面不稳定、个人身份变化复杂的时代，即使是来自一个国家、民族或文化的艺术家也会在评价艺术中的意义和价值的时候遇到困难。
A key point is that many people still see art as crucial for addressing basic questions we face – as citizens and individuals – within an ever-new, and often precarious, world situation.	一个关键因素是在一个常新常变的世界环境中许多人还将表达我们（作为市民和个体）所面临的基本问题当作艺术的至关重要的方面。
While recognizing that communities are internally diverse and evolving, we can still say that John Dewey's idea makes sense, that art 'expresses the life of a community'.	当我们认识到社群是内在多样并不断发展的时候，我们仍然可以说：约翰·杜威的看法——"艺术表达了一个社群的生活"是有道理的。
Dewey's remarks on art resemble Arthur Danto's theory of art (described at the end of Chapter 2 above).	杜威对于艺术的评论和阿瑟·丹托的艺术理论（在第二章结尾描述过）相似。
Dewey thought we must learn the language of art by entering into the spirit of the relevant community.	杜威认为我们必须进入相关社群的精神层面才能了解某种艺术的语言。
And Danto argues that what artists can make as art depends upon the context of intentions possible for a given era and culture – whatever the culture theorizes as art.	丹托辩解说：不管特定文化将什么东西从理论上概括为艺术，艺术家能使什么成为艺术取决于一个特定时代和文化中可能存在的艺术目的的背景。
But perhaps Danto employs an overly modern and Western notion of 'art', by supposing that all cultures have something like an artworld in which they actually 'theorize' about art.	丹托设想所有文化中都有一个类似艺术世界的东西，人们还在其中对艺术进行了实际的"理论概括"，在这一点上他也许运用了过于现代的西方"艺术"概念。
The basic question is whether, if people give meaning to objects in a sensuous medium, this amounts to their having a 'theory' in an 'artworld'.	最基本的问题是，如果人们赋予某种有媒介美感的物品以意义，这是否就等于它在某个"艺术世界"中拥有了一种"理论"？
Danto would say yes.	对此，丹托会说就是如此。
In trying to show how his notion of art might apply across various cultures,	为了说明他的艺术观念如何能运用于各种文化之中，丹托想象那些罐子和篮子

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Danto imagines fictitious Pot and Basket people who 'theorize' in the sense that they draw lines in their own cultures between art and artefacts – perhaps they see pots as utilitarian and baskets as artistic.	的制作者会在自己的文化背景下区分艺术和器具，以此来进行“理论概括”，也许他们会将罐子看作是实用的而将篮子看作是艺术的。
But Danto's critics argue that people in some cultures simply see no such distinction.	但是丹托的批评者争辩说，在某些文化中人们完全看不出这种区别。
By contrast, Dewey's view of art seems more broad and open.	通过对照发现，杜威的艺术观点看起来视野更开阔、更开放。
It also resonates nicely with anthropologist Richard Anderson's account of art as 'culturally significant meaning, skilfully encoded in an affecting, sensuous medium'.	它与人类学家理查德·安德森对于艺术的描述——艺术即“有文化意味的意义，被巧妙地编入了动人且具有美感的媒介”产生了共鸣。
But I have added a few details as qualifiers, so let me review three key points.	但是我给这种解释增加了一些细节上的限定，那么让我来评价一下三个关键性的观点。
First, Dewey's advice for us to have a direct experience of the art of another culture, while attractive, is too simple.	首先，杜威建议我们直接体验另外一种文化中的艺术，这看起来很吸引人，但实际上却过于简单。
Contact with another culture's art can help one understand that other culture, since art is a very deep expression of attitudes and outlook.	由于艺术是态度和见解的一种深刻表达，与另外一种文化中的艺术进行交流能帮助人们理解另一种文化。
But we understand too little of either art or culture on its own, via a so-called immediate experience.	但是我们通过所谓的直接体验，无法理解艺术和文化本身。
Our experience will be enhanced by having what Dewey called 'external facts'.	掌握杜威所说的“外部因素”能加深我们的艺术体验。
Second, there may not be 'a' viewpoint in a culture or in that culture's art. Even though art can express a culture's values, no culture is homogenous or has gone untouched by the world.	第二，在某种文化或在这种文化的艺术中可能不只有“一种”观点。尽管艺术可以表达某种文化的价值观，但不存在完全同质的文化或没有被世界其他文化所影响的文化。
The purest-seeming instances of cultural values are often products of complex strands of interaction.	即使看起来最单纯的文化价值观的范例也常常是文化间复杂作用的结果。
Dance in Java as in Africa was affected by historical movements among local groups, as well as by more recent and repressive colonial rule.	和非洲一样，爪哇岛的舞蹈也受到本地社群的历史运动和最近的殖民压迫统治的影响。

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Art has always been affected by cultural contact.	艺术过去一直被文化交流所影响。
This may involve imitations that at first seem crude and derivative, but that may later evolve into distinctive art forms, like Iznik tiles or Inuit print-making.	这可能会导致模仿，最初的模仿看起来既粗糙又缺乏独创性，可是后来可能发展成为一种不同的艺术形式，就像伊兹尼克瓷片和因纽特人的版画制作一样。
Third, art from other places and times does not always meet our own contemporary criteria for art shown in galleries and expressing individual aims or 'genius'.	第三，来自其他地域和时代的艺术形式并不总是符合我们的当代艺术标准，这种标准是针对在画廊中展出的和表达个人意图或"天才"的作品而设定的。
Art objects might be utilitarian or spiritual – or both; they might only have value in a ritual and ceremonial context, and so on.	艺术品也许是实用的或者是精神性的，或者两者都是。它们或许只有在仪式和庆典等背景中才有价值。
Art can be produced by a collective.	艺术可以是集体创作的。
It can be a garden or tea ceremony, a boomerang or seed pot, an ancestor mask or kayak, a mausoleum or coin.	它可以是一座花园或一次茶道表演、一支回飞棒或装种子的一个罐子、祖先的一个面具或一条独木舟、一座陵墓或一枚钱币。
Anderson's definition, which refers to '. . . meaning, skilfully encoded in an affecting, sensuous medium', seems to work to encompass all this diversity.	安德森的定义——"……意义，被巧妙地编入了动人且具有美感的媒介"看起来包含了所有这些不同的对象。
In this chapter I have emphasized the long history of worldwide cultural interactions, and their tremendous impact on art production.	在这一章中我强调了世界范围内文化的长期互动以及它们对于艺术生产的巨大影响。
What, then, is different (if anything) today, when we hear so much about the new 'global village'?	那么，当我们听到这么多关于新的"地球村"的看法时，今天的艺术又有什么不同（如果有的话）？
One major difference involves the role of new media and telecommunications, which I will explore in Chapter 7 below.	一个主要的不同与新媒体和远程通讯的作用有关，这一点我将在后面的第七章进行探讨。
Another stems from the highly evolved international art market; this is our topic for Chapter 4.	另外一个重要影响来自高度发展的国际艺术市场，这是我们第四章的主题。
	【注释】
	[1] 此时法国传教士王致诚谈论中国园林的书信在法国出版。
	[2] 一种发源于牙买加的流行音乐。
	[3] 澳大利亚北部地区土著部落的古老乐器之一，大约有1.5米长，用白蚁蛀通中

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	心的木条制成，土著人可以用它吹奏出各种动物和大自然的声音。
	[4] 又被称为“光效应艺术”，是西方20世纪60年代出现的一种风格流派。
	[5] 澳大利亚土著部落的一种以各种颜色的点作为主要形式语言的绘画风格。
	[6] 伊斯兰教国家对老师、先生、学者的敬称。
Chapter 4 Money, markets, museums	第四章　金钱、市场和博物馆
Cultural contact spawns attitudes from sincere respect to crass commercialism.	文化交流使人们产生了对待艺术的各种态度，从诚心尊重到视它为生财之道。
Art and money interact in many institutions – in particular, museums.	艺术和金钱在博物馆等许多机构中互相影响。
Museums preserve, collect, and educate the public and convey standards about art’s value and quality – but whose standards, and how?	博物馆保存、收集艺术品并教育公众、传递艺术的价值和品质标准。但是这些是谁的标准？它们是怎样传递的？
Why were they developed, and what do they tell us about changing theories of art?	它们为什么会发展起来？对于变化着的艺术理论它们能告诉我们什么？
In this chapter I will trace relations among artistic, educational, civic, commercial, and spiritual values.	本章将追踪艺术、教育、公民、商业以及精神价值之间的关系。
Even small-sized cities often support an array of museums.	即使是一些小城市也常常设有几座博物馆。
Santa Fe, for example, has a Museum of Fine Arts, of International Folk Art, of Indian Arts and Culture, and the Georgia O’Keeffe Museum.	例如，圣菲市有一座美术博物馆、一座国际民间艺术博物馆、一座印第安艺术与文化博物馆，还有一座乔治亚·奥基夫博物馆。
Newer museums around the world differ from more traditional institutions by showcasing minority artists, women, and ordinary people (‘folk art’ includes crafts, toys, and even model train sets).	世界各地的新式博物馆通过展示少数族裔艺术家、妇女和普通民众的艺术（“民间艺术”包括手工艺品、玩具甚至火车模型）而有别于传统的博物馆。
These more recent museums often combine art with anthropology and sociology.	这些新建的博物馆常常将艺术和人类学、社会学相结合。
Exhibits at the Museum of Indian Arts and Culture show work ‘in collaboration with Native curators, readers, artists, writers, and educators who are active partners in research, scholarship, exhibitions, and education’.	印第安艺术和文化博物馆展示了那些“与当地的艺术策展人、读者、艺术家、作家和教育者合作”的作品，“这些人积极参与研究、学术、展览和教育活动”。

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Museums and the millions	博物馆与大众
Many European and Asian museums evolved from royal collections, for instance, the Louvre in Paris, Prado in Madrid, National Palace Museum in Taiwan, Kyoto's National Museum, and the Hermitage in St Petersburg.	许多欧洲和亚洲的博物馆是从原来的皇家收藏发展而来的，例如巴黎的罗浮宫、马德里的普拉多美术馆、台湾地区的故宫博物院、京都的国家博物馆和圣彼得堡的艾尔米塔什博物馆。
Some museums reflect significant local archaeological finds, like the museums of Greece near Olympia and Delphi.	一些博物馆如奥林匹亚和特尔斐附近的希腊博物馆的收藏反映了本地重要的考古发现。
More recently founded museums were placed in national capitals like Canberra, Johannesburg, Washington, and Ottawa, to reinforce emerging nations' self-images as champions of culture.	一些新近创办的博物馆被安排在国家的首都如堪培拉、约翰内斯堡、华盛顿和渥太华，以此来树立和加强文化倡导者的形象。
Other museums emerged due to circumstances of local production, such as the Museum of Tiles in Lisbon.	其他一些博物馆如里斯本的瓷片艺术博物馆是因为本地产品的生产环境而设立的。
Some museums are hard to categorize because they combine regional, artistic, scientific, and medical history, like the Museum Gustavianum in Uppsala, Sweden.	一些博物馆由于结合了地区的、艺术的、科学的和医药的历史而难以归类，如瑞典乌普萨拉的古斯塔维勒姆博物馆。
Museums may reflect the identification of an artist with a place.	博物馆也许能反映一位艺术家的地域身份，乔治亚·
Georgia O'Keeffe lived in New Mexico for most of her working life, and her imagery draws upon pueblos and the desert's vast skies, flowers, and bleached animal bones.	奥基夫大部分的创作时光是在新墨西哥州度过的，她的作品主要描画印第安村落、沙漠中广阔的天空、花卉和发白的动物尸骨。
There are other single-artist museums, like Monet's house and gardens at Giverny, the Van Gogh Museum in Amsterdam, and the Warhol Museum in Pittsburgh.	此外，还有其他为单个艺术家而设立的博物馆，如莫奈在吉维尼的房子和花园、阿姆斯特丹的凡·高博物馆和匹兹堡的沃霍尔博物馆。
The siting of some museums seems rather accidental. The Folk Art Museum in Santa Fe grew from the wealth, collecting passion, and commitment of one individual, Alexander Girard, as did the Tareq Rajab Museum in Kuwait, based upon a private collection of Islamic art.	有时一些博物馆的选址看起来具有很大的偶然性，圣菲的民间艺术博物馆因为亚历山大·吉拉德个人的财富、收藏热情和投入而得以壮大，科威特的塔里克·拉杰卜博物馆也是如此，它是建立在一位伊斯兰艺术家的私人收藏之上的。
Oilman J. Paul Getty sited his Villa Museum in Malibu, where he owned property.	奥里曼·J.保罗·盖蒂将他的别墅博物馆安排在马里布，在那里他拥有自己的资产。

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Most early museums purported to be for everyone, but museums of more recent vintage can seem partisan.	大部分早期的博物馆声称为公众服务，但是从新近成立的博物馆可以看出各自为政的倾向。
Museums like the National Museum for Women in the Arts, or museums of African-American art, Jewish museums, Hispanic museums, etc., have been called 'tribal' museums.	像国家妇女艺术博物馆、非裔美国人艺术博物馆、犹太人博物馆、西班牙人博物馆等一些博物馆已经被人称为"部落"博物馆。
It almost seems as if every group has (or wants) their own art museum.	看起来好像每一个社群都有（或者想要）他们自己的艺术博物馆。
Arthur Danto has explored this 'Balkanizing' of the museum in his article, 'Museums and the Thirsting Millions'.	阿瑟·丹托曾经在他的文章《博物馆和饥渴的大众》中探讨过这种博物馆"诸侯割据"的现象。
Minority groups argue that new museums are needed because their artists, tastes, and values have not been represented in mainstream museums.	少数族裔争辩说，之所以需要这些新的博物馆是因为他们的艺术家、品位和价值观没有在主流博物馆的展览中被呈现过。
(These same people might point out that philosopher David Hume's 'standard of taste' of 'educated men' simply reflected parochial cultural norms.)	（这些人也许会指出哲学家大卫·休谟所说的"有教养的人"的"品位标准"只简单地反映了小范围人群的文化标准。）
In response, the older museums have tried to broaden their collections and audiences.	对此，老博物馆试图拓宽它们的收藏范围和展览的观众面。
They schedule shows devoted to minority art; instead of string quartets playing at openings, one may find African drummers and dancers.	它们定期展示少数族裔的艺术，你在今天的开幕式上也许会发现非洲的鼓手和舞蹈者取代了原来开幕式上的弦乐四重奏。
But art museums are still seen as elitist institutions. Across Europe and North America, attendance averages no more than 22 per cent of the population, and this group is skewed towards higher income brackets and educational backgrounds.	但是艺术博物馆看起来仍然是一个精英机构，在整个欧洲和北美洲的人口中，参观过艺术博物馆的人平均不超过22%，这个群体一直向着高收入和高教育程度的人群倾斜。
Taste and privilege	品位和特权
French sociologist Pierre Bourdieu has studied taste in relation to socio-economic class and 'educational capital'.	法国社会学家皮埃尔·布尔迪厄联系社会经济阶层和"教育资本"对品位进行过研究。
His aim was to give 'a scientific answer to the old questions of Kant's critique of judgment, by seeking in the structure of	他的目的是"通过在社会阶层结构中寻找分层体系的基础（这些分层体系......指定了审美享受的对象），给康德的判断力

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the social classes the basis of the systems of classification which . . . designate the objects of aesthetic enjoyment'.	批判中所涉及的古老问题一个科学的回答"。
As reported in his book Distinction: A Cultural Critique of the Judgment of Taste, the results are complicated, especially since class assessments are difficult to generalize from one nation (France) to others.	就像他在著作《区隔：品位判断的文化批判》中所指出的那样，这种结果是复杂的，特别是从一个国家（法国）转到另外一个国家后，阶层评估的结果很难做出。
But Bourdieu uncovered clear links between class and preferences in art, music, film, and theatre.	但是布尔迪厄揭示了个体所属的阶层与其在艺术、音乐、电影和戏剧方面的喜好之间的清晰联系。
For instance, people from a lower class background preferred fewer classical composers than people in the higher economic, professional, and educational brackets.	例如，受低等阶层的人喜欢的古典作曲家就人数而言低于受经济水平高、专业程度高、教育程度高的人士喜欢的古典作曲家。
These same patterns were repeated in studies about people's preferences for avant-garde theatre or independent 'art' films.	在研究人们对先锋戏剧和独立"艺术"电影的喜好时，同样的模式重复出现。
Bourdieu sums up: 'Taste classifies, and it classifies the classifier'.	布尔迪厄总结道："品位区别人群，同时也区别分类者。"
In the United States people are reluctant to admit that class exists and matters.	在美国，人们不愿意承认阶级存在且具有重大意义。
But differences are recognized and even underlie plots of famous Hollywood films like Pretty Woman.	但是阶级差别被人们认识并成为著名的好莱坞电影《风月俏佳人》的故事情节基础。
This movie (an updated version of Pygmalion) depicts the class transformation of a beautiful prostitute (Julia Roberts) who meets and marries a successful businessman (Richard Gere).	这部电影（升级版的《卖花女》）描述了一位漂亮的妓女（由朱莉亚·罗伯茨扮演）遇见一位成功的商人（由理查德·基尔扮演）并和他结婚，从此使自己的阶级地位发生转变的故事。
The rich sophisticated hero teaches the crude, gum-chewing prostitute not only how to dress, speak, and walk, but also how to appreciate the finer things in life – like opera.	这位有钱且老于世故的男主角不仅教这位嚼着口香糖的粗俗妓女怎样穿着、说话、走路，甚至教她怎样欣赏生活中高雅的东西（如歌剧）。
Enjoyment of opera in films is always a dead giveaway of upper-class status, whereas a liking for country-western music shows the opposite – that a person is earthy or a redneck.	在电影中，欣赏歌剧一直是一种上等阶级身份的暗示，然而，对西部乡村音乐的喜欢则意味着它的反面——一个土包子或乡下人。
Artistic taste has also been studied by	艺术家维塔利·科马和亚历山大·梅拉梅

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artists Vitaly Komar and Alexander Melamid, supported in part by The Nation magazine.	德也曾研究过艺术品位，他们当时得到了《国家》杂志的部分资助。
Tongue firmly in cheek, the artist pair have created what they label 'America's (or China's or Kenya's) Most Wanted Painting'.	这两位艺术家似乎有些不正经，他们创造了一项自称为"美国（或者中国或者肯尼亚）人最想要的绘画"的调查。
Their research reveals surprising global similarities: a dislike for abstract art and the colour chartreuse, and a preference for blue and for realistic landscapes.	他们的研究揭示了一种令人惊奇的普遍结果：大家都不喜欢抽象艺术和黄绿色，都喜欢蓝色和写实的风景画。
Their painting of what Americans want in art is a landscape with water and mountains, whose predominant colour is blue (44 per cent in fact), showing a wild animal and a historical subject.	美国人想要的绘画是一幅有山有水的风景画，画的主要颜色是蓝色（实际结果是44%的人想要），画中间要有一头野生动物和一个历史主题。
The result looks absurd: within a tranquil landscape we see George Washington dead-centre, looking lost near a wide river while deer wander nearby!	这个结果似乎很荒唐：在一幅宁静的风景画中，我们看到乔治·华盛顿处于画面的视觉中心点上，他一脸茫然地站在一条宽阔的河边，野鹿在旁边闲逛！
Obviously, painting by prescription does not produce a masterpiece. But there have always been successful artists who tap into what Bourdieu would call 'low' taste, which Clement Greenberg famously called kitsch: something vulgar and popular with great mass appeal.	很显然，按照指引来作画不能产生杰作，但是总有艺术家进入可能会被布尔迪厄称作"低"品位的创作领域而取得成功。克莱门特·格林伯格称这种"低"品位的艺术为庸俗艺术（某些粗俗并符合大众口味的东西）。
An older example of kitsch would be Norman Rockwell's Saturday Evening Post covers depicting scenes of small-town life and happy family gatherings.	诺曼·罗克韦尔[1]的《星期六晚邮报》的封面也许是一个庸俗艺术的老范例，上面描绘着小镇的生活场景和快乐的家庭聚会。
More recently there is Thomas Kinkade, the self-designated 'Painter of Light' (Trademarked).	新近的类似人物还有托马斯·金卡德，一位自我定位为"光线画家"（已经登记作为商标）的艺术家。
In Kinkade's paintings, cosy bungalows or white churches welcome the viewer with bright golden windows.	在金卡德的画中，舒适的平房和白色的教堂都有明亮的窗户，它们闪着金光欢迎参观者的到来。
Cottages sit in gardens dripping with trellised roses beside shores lapped by frothy waves.	花园中的村舍四周种满玫瑰花，村舍旁边是细浪轻拍的河岸。
Kinkade's images are produced in a huge variety of marketable formats, including seven series of limited editions, as well as calendars, tapestries, coasters, coffee	金卡德的作品按照各种市场化的规格进行生产，包括七个系列的限版作品以及日历、挂毯、茶杯垫、咖啡杯、文具和

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mugs, stationery, and Hallmark cards.	霍马克贺卡。
This kitsch has caught on and is collected by people with a rather high average annual income of $80,000.	这些庸俗艺术品已经受到了大众的欢迎并被年平均收入高达八万美元的人群所收藏。
It is featured in galleries across the United States, advertised on TV, and even traded on the New York Stock Exchange.	它们在美国各地的画廊展出并在电视上做广告，甚至在纽约证券交易所被买卖。
We can all think of other examples of popular art, whether middle-brow or kitsch, from Surrealism and Tiffany lamps to paintings of Elvis in Day-Glo colour on black velvet or of small children wearing Harlequin costumes.	我们都能想起波普艺术的其他例子，不管它们是一般还是庸俗，从超现实主义和蒂法尼灯到用荧光色在黑色天鹅绒布上描绘猫王或描绘穿着丑角服装的小孩的绘画。
Does the public have no real choice between vulgar kitsch and alienating avant-garde work?	难道公众在粗俗的庸俗艺术和疏离的先锋艺术作品之间没有真正的选择吗？
Must it be either Thomas Kinkade's villages or Damien Hirst's sharks?	必须要在托马斯·金卡德所画的村庄和达明·赫斯特制作的鲨鱼之间进行选择吗？
Museums may not be able to stick either to 'quality' in Old Masters' works or to the newer avant-garde 'esoteric' art, if they must cater to audiences and pay allegiance to 'tribal' preferences.	如果博物馆必须为观众服务同时又去照顾小群体的喜好，它们也许不能做到既坚持大师级作品的"品质"要求，同时又照顾到新近的、"深奥"的先锋艺术。
Museums and the public	博物馆和公众
The first public museum was created by the overthrow of the French monarchy after the Revolution, when the people nationalized the Louvre in 1793.	第一座对公众开放的博物馆是在法国大革命后建立的，当时封建君主制度被推翻，人民于1793年将罗浮宫收为国有。
Later museums were built up from donations of private collections, like London's National Portrait Gallery and the United State's National Gallery of Art.	随后的博物馆是为了安置私人捐赠的藏品而建立的，伦敦的国家肖像画廊和美国的国家艺术画廊即是如此。
Some European institutions, like the British Museum, were originally very restrictive, requiring references and allowing only 'gentlemen' to visit.	开始的时候，一些欧洲机构如大英博物馆对参观者进行严格限制，参观需要证明书并且只允许"绅士"来参观。
But there were alternative attempts to make art available to the public, like the Whitechapel Picture Gallery in London's East End, which opened in 1881. It was devoted explicitly to urban renewal in this notorious slum region of the city.	但是也有博物馆进行了另外一种尝试，以求让公众也可以参观博物馆，例如1881年在伦敦东区开设的白教堂画廊，这家画廊明确地致力于这个城市中广遭指责的贫民集中区的更新。
Museums promoted national identification and symbolized a nation's	博物馆促进国民身份的认同并象征着国家的力量。

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might.	
The great museums of Britain and France represented archaeological excavations – some would say 'raids' – on the treasures of ancient Greece, Assyria, and Egypt.	英国和法国的大博物馆体现了考古发掘的成就，有人会说这是对古希腊、亚述和埃及的财宝的"搜掠"。
(Greece is still urging Britain to return the famous Elgin Marbles that were originally part of the Parthenon friezes.)	（希腊现在仍在敦促英国返还著名的埃尔金大理石雕像，它本来是巴特农神庙中楣上的雕像作品。）
Citizens of the New World sought to legitimate young democratic nations by recalling a grander, classical past: museums in both Sydney, Australia and Washington, DC take the form of Greek temples with classical columns and domes.	一些新大陆的国民想通过唤起一种辉煌的、古典的过去来使自己年轻的民主国家合法化，澳大利亚的悉尼和美国华盛顿特区的博物馆都采用了有古典石柱和圆屋顶的古希腊神庙式建筑。
Sales of 'national' art treasures to wealthy foreigners have led to hard feelings.	将"国家的"艺术珍宝出售给有钱的外国人会引起一种抵触性的情感。
Getty provoked Dutch ire by buying an important Rembrandt portrait, Marten Looten, in 1932 (when prices were depreciated by the imminent onset of World War II).	盖蒂1932年由于购买伦勃朗的一幅肖像画《马腾·卢腾肖像》而激起了荷兰人的仇恨（这幅画当时由于面临第二次世界大战的爆发而折价）。
Danto's article on 'tribalized' museums with the 'thirsting millions' in its title refers to Henry James's novel The Golden Bowl, in which a rich American collects European art to take home for a museum that will civilize 'the thirsting millions'.	丹托关于博物馆"部落化"的文章以《博物馆和饥渴的大众》为题谈到亨利·詹姆斯的小说《金碗》，小说中一位富有的美国人收藏欧洲艺术品，他想将艺术品买回家后成立一个博物馆，以此来教化"那些饥渴的大众"。
This scenario is not a figment of Henry James's imagination.	这一情节不是由亨利·詹姆斯虚构出来的。
The earliest North American museums were founded in the 1870s by wealthy individuals in northern centres of culture, industry, and government (Boston, New York, and Chicago) partly to enlighten working classes and immigrants to their cities.	北美最早的博物馆成立于19世纪70年代，是由北部文化中心、工业中心和一些地方政府（波士顿、纽约和芝加哥）里的有钱人为了对工人阶级和城市外来移民进行启蒙教育而建立的。
A similar 'civilizing' intention was at work in the founding of the National Gallery in the early part of the twentieth century.	一种相似的"教化"企图在20世纪早期国家画廊的建立中也发挥了作用。
Andrew Mellon, Secretary of the Treasury under President Hoover, was embarrassed when foreign diplomats	安德鲁·梅隆是总统胡佛手下的财政部长，当外国的外交官们来到城里要求带他们到"国家画廊"参观的时候，梅隆觉得

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came to town and asked to be taken to the 'national gallery'.	很尴尬。
Mellon built the museum (opened in 1937) from his own collection, seeking complementary collections from donors like Samuel H. Kress.	他靠自己的收藏成立了这家画廊（1937年开始开放），他当时想从塞缪尔·H.克里斯这样的捐赠者那里寻求补充性的藏品。
The Gallery's first director, David Finley, describes the museum's civilizing effects when it was first open during World War II and became a haven for soldiers visiting the city ('warm in winter and cool in summer, with a good cafeteria and, incidentally, interesting pictures').	画廊的第一位负责人戴维·芬利描述了国家画廊所发挥的教化作用，当画廊在二战中第一次开放后，很快成为了参观这座城市的士兵的避难所（"冬暖夏凉，有很好的自助餐馆，偶尔还会出现一些有意思的画"）。
Free Sunday concerts, like the spacious galleries and the new practice of selling art reproductions, were all aimed to promote an appreciation of beauty and quality among the ordinary men and women of the military.	在空旷的画廊举办免费入场的星期天音乐会和出售艺术复制品的新举措，都是为了促进军队中的普通男女对美和艺术品质的欣赏。
Of course, wealthy American industrialists also collected art to prove their own cultural standing in relation to the older European aristocracy.	当然，有钱的美国实业家也以收藏艺术品来证明自己的文化名望堪比欧洲的古老贵族。
As John Dewey commented in 1934, 'Generally speaking, the typical collector is the typical capitalist.	约翰·杜威在1934年评论道："总的来说，典型的收藏家也是典型的资本家。
For evidence of good standing in the realm of higher culture, he amasses painting, statuary, and artistic bijoux, as his stocks and bonds certify to his standing in the economic world'.	为了证明自己在高雅文化领域的好名望，他收集绘画、雕塑和有艺术性的珠宝首饰，就像以股票和债券来证明他在商业世界的地位一样。"
J. Paul Getty's 1976 autobiography As I See It rather painfully reveals his obsession with art of European royal palaces.	J.保罗·盖蒂1976年的自传《如我所见》相当痛苦地揭示了他对欧洲皇家宫殿里的艺术品的迷恋。
His tales of collecting are in each case accounts of how much he spent.	他的收藏故事中记载了他每一次购买艺术品的花费。
A biographer notes that many people who aided Getty in his collecting felt he really wanted things he considered bargains: 'He would study the X-rays of a painting to determine its origin but reject it if the cost per square inch seemed too high'.	一位传记作家指出，许多帮助盖蒂进行收藏的人觉得盖蒂是真的想买他觉得划算的东西："他会研究一幅画的X光照射效果来考察其原来的面貌，但是如果他认为每一平方英寸的价钱太高，他就会拒绝购买。"
Getty's Villa Museum in Malibu is	盖蒂在马里布的山庄博物馆的整体设计

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modelled after a patrician Roman's pleasure palace in Herculaneum on the Bay of Naples.	模仿了位于那不勒斯海湾赫库兰尼姆的罗马贵族行宫。
He even remarked, 'I feel no qualms or reticence about likening the Getty Oil Company to an Empire – and myself to a Caesar'.	他甚至做出这样的评价："我会毫不犹豫、毫不掩饰地将盖蒂油画公司比作一个帝国，将我自己比作恺撒大帝。"
Getty, like earlier philanthropists, spoke of improving the masses: 'Twentieth-century barbarians cannot be transformed into cultured, civilized human beings until they acquire an appreciation and love for art'.	像早期的慈善家一样，盖蒂也谈到了改造大众："20世纪的野蛮人不能被转变成为有文化、有教养的人，除非他们获得对艺术的喜爱和欣赏。"
But his autobiography does not mention the tax shelter advantages of his museum and foundation, which were hardly negligible.	但是他的自传中并没有提及他的博物馆和艺术基金为他免除赋税所带来的好处，而这一点是不可忽视的。
The latest mega-bucks art investors include moguls in new fields of high finance, like advertising and computer software.	最近的身家百万的艺术投资者包括在广告和计算机软件这些新领域内的新贵。
Ad executive Charles Saatchi is a major player in contemporary art trends.	广告公司的执行官查尔斯·萨阿特奇是当代艺术潮流的一名主要玩家。
In the book Young British Art: The Saatchi Decade, Saatchi gets more featured billing than any of the controversial artists (like Damien Hirst) whom he supports.	在《年轻的英国艺术：萨阿特奇的十年》中，萨阿特奇表示比起他支持的所有充满争议的艺术家（如达明·赫斯特），他得到了更多特别的宣传。
This humongous book (600+ pages, $125) includes essays and full-colour images alongside fuchsia-tinted tabloid articles touting or doubting the wisdom of the man behind the Sensation exhibit.	这本篇幅巨大的书（六百多页，售价125美元）包括一些文章和附加在全彩图片旁边，字体为紫红色的小报文章，这些文章怀疑或吹捧"感觉"展览幕后的那个男人的智商。
Headlines scream about the 'Trouble with Saatchi', or ask 'Has Saatchi Lost His Touch?'	刺眼的标题写着《萨阿特奇的麻烦》或《萨阿特奇失去了他的感觉吗》。
But two major messages are conveyed, so that this book amounts to a giant spin job – of a nation, with slogans like 'True Brit' and 'Britain is Best'; and of an individual, with repeated mention of how the adman has donated 100 works to the British Arts Council.	但是这些文章传递出了两个主要信息，因此这本书始终做的是件不断重复的重要事情：在国家方面，以"真正的英国"和"英国是最棒的"这两句口号为内容；在个人方面，书中反复提到这位广告人怎样捐献了一百幅作品给英国艺术委员会。
13. The J. Paul Getty Villa Museum in	图13J.保罗·盖蒂在马里布的山庄博物馆

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Malibu (seen here in a courtyard view) was a careful recreation of an ancient Roman pleasure palace.	是古罗马行宫的逼真翻版，这是庭院内景。
Finally, we cannot omit mention of the world's new richest man, Microsoft founder and billionaire Bill Gates.	最后，我们不能不关注新出现的世界首富，微软公司的奠基者，亿万富翁比尔·盖茨。
Gates has purchased major photographic collections and owns Leonardo's important work the Codex Leicester.	盖茨买下了世界主要的图片收藏品并拥有莱昂纳多的重要作品《莱斯特手抄本》。
Gates's spin-off company Corbis, founded in 1989, has spent over $100 million to purchase rights to reproduce images from the Louvre, Hermitage, London's National Gallery, and the Detroit Institute of Art.	盖茨成立于1989年的分公司科比斯公司已经花了一亿多美元从罗浮宫、艾尔米塔什博物馆、伦敦的国家画廊和底特律艺术学院购买了艺术作品的复制版权。
By 1997 Corbis had scanned one million images into digital form.	到1997年，科比斯公司已经将一百万张图像扫描成了数字格式。
Ultimately, the aim is to provide art for people's homes in the form of high-resolution images beamed onto new, super-flat large screens.	他们的最终目标是以高解析度的图像为家庭提供能够在最新的超平大屏幕上展示的艺术品。
Reportedly, Gates has explored using such systems in his multi-million dollar home to enable visitors to adjust the art in rooms they enter to their own taste.	据报道，盖茨已经在想办法将这种系统运用于他耗资数百万美元的家里，这样参观者在他们进入的房间里就能对艺术品进行调动，以适应自己的品位。
But for now, Corbis offers to 'put the Hermitage and the Louvre on your desktop' in the form of screen savers, backgrounds, and electronic postcards, complemented by the more traditional options of prints and posters.	但是到今天，科比斯公司以更加传统的印刷和海报形式为辅助，提出了以屏幕保护、桌面背景、电子贺卡的形式"将艾尔米塔什博物馆、罗浮宫的作品放到你的桌面上"的服务。
From philanthropists to corporations	从慈善家到企业
Since around 1965 a shift has occurred in museum funding, away from private philanthropists; in 1992, almost $700 million was given by corporations to promote culture and the arts.	从大约1965年开始，博物馆的资金来源发生了转变，不再依靠私人慈善家的捐助。在1992年，由企业提供的促进文化和艺术发展的资金差不多有七亿美元。
The earliest corporations to provide major funding to museums were tobacco and oil companies, which likely sought to polish tarnished images by supporting 'culture'.	最早为博物馆提供大部分资金的企业是烟草和石油公司，这些公司想通过支持"文化"来改变它们灰暗的企业形象。
The shift to corporate sources coincides with the rise of the 'blockbuster' exhibition, where funders expect a lot of	这种由企业提供资金的转向是与"重磅炸弹"式展览的兴起相一致的，这些展览的投资者希望他们的"炸弹发生威力巨大的

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'bang for their bucks'.	爆炸"。
Blockbuster exhibitions like Treasures of Tutankhamen, Pompeii, and Jewels of the Romanovs aim at broad public appeal and middle-class taste.	"图坦卡蒙珍宝展"、"庞贝展"、"罗曼诺夫王朝珠宝展"等一些"重磅炸弹"式展览的目的是拓宽公众的需求和中产阶级的品位。
But if a corporation is funding an exhibit, museum directors and curators may feel restricted in what kinds of art can and cannot be shown.	但是如果一家企业为一个展览提供资金，博物馆的领导和策展人在选择哪种艺术品可以展出哪些不能展出的时候可能会受到某种限制。
Metropolitan Museum of Art director Phillipe de Montebello speaks of 'a hidden form of censorship – self-censorship' in the museum world.	大都会艺术博物馆的负责人菲利普·德·蒙泰贝洛在博物馆圈子里谈到过"一种隐藏的审查——自我审查"。
Foreign corporations also fund art exhibits to grease the wheels of international relations and commerce.	外国企业为了获得融洽的国际和商业关系，也为艺术展览提供资金。
Major shows of work from Turkey, Indonesia, Mexico, and India have been discussed by Brian Wallis in an article with the apt title, 'Selling Nations: International Exhibitions and Cultural Diplomacy'.	展出土耳其、印度尼西亚、墨西哥和印度展品的主要展览已经在布赖恩·沃利斯的一篇文章《推销国家：国际展览和文化外交》中讨论过。
Government-sponsored art loans may be arranged in order to promote a nation's image overseas, attracting investments and favourable foreign relations policies.	政府发起的艺术借贷可能是为了提升国家的海外形象、吸引投资和获得有利的对外关系。
As Wallis explains, '[I]ndividual nations are compelled to dramatize conventionalized versions of their national images, asserting past glories and amplifying stereotypical differences'.	就像沃利斯解释的那样："这些国家被迫渲染它们一贯的国家形象，肯定自己过去的荣光并扩大常规性的差异。"
Museum's changing purposes	博物馆不断改变的目标
Changing patterns of funding have combined with the competing claims of 'tribal' groups to challenge the aims and values of art museums.	资金支持模式的变化一直与"部落"社群的竞争主张一起对艺术博物馆的目标和价值形成了挑战，哲学家希尔德·
Philosopher Hilde Hein has described a quandary museums face in identifying their chief function: as repositories of valuable objects, or instead, as places to produce interesting experiences.	海因曾经描述过博物馆在确定它们的主要功能时所面临的一种困境：博物馆是一个存放有价值物品的地方，还是一个生产有趣经验的地方？
The aims of scholarship and preservation of real objects are being displaced by an emphasis on virtual experiences, theatricality, and emotional rhetoric.	学术目标和对现实物品的保存正在被一种对实际经历、戏剧性和煽情的强调所取代。

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Museums are bedecked as entertainment palaces, à la Disneyland, when they add jazzy modes of presentation, audiophone tapes, fancy displays with buttons and videos, mega-gift shops, etc.	当博物馆被增添了活泼的介绍、语音导览、有按钮和录像的奇特展示和超级礼品店之后，它被装饰得如同一个娱乐场所，一座迪士尼乐园。
At a major Diego Rivera exhibition in 1999, the shop featured not just the usual array of artist postcards, books, posters, and a catalogue, but an entire mercado of 'Mexican' items: dolls, Oaxacan wood carvings, earrings, miniature piñatas, and other trinkets.	在1999年举办的迪哥·里维拉的一个重要展览中，博物馆商店不再像平常那样摆放些艺术明信片、书籍、海报和图录，而全然变成了一个"墨西哥"商品市场：玩偶、瓦哈卡人的木雕、耳环、小型皮纳塔玩具和其他小装饰品。
Museums are the primary contemporary institutions upholding classical standards of artistic value.	博物馆是当代支持艺术古典价值观的主要机构。
Recent years have seen more and more attention to how their physical arrangements affect this value – or to 'the politics of museum display'.	近些年，人们越来越关注博物馆有形的布置是怎样影响这种价值观的，或者说更加关注这种"博物馆的展示政治学"。
The Pompidou Centre (Beaubourg) was revolutionary and attracted many kinds of audiences with add-ons such as cafes, restaurants, bookstores, theatres, a film section, etc.	蓬皮杜现代艺术中心的表现在这方面是革命性的，它以一些附加设施如咖啡馆、餐厅、书店、剧院和电影放映厅等吸引了各种不同类型的观众。
Museum displays clearly affect perception of artworks. In the last chapter we saw anthropologist James Clifford's description of how various museums in the Canadian northwest provide different interpretations and assessments of Kwakiutl art through their displays.	很明显，博物馆的展示方式影响了人们对艺术作品的感知，在上一章中我们看到了人类学家詹姆斯·克利福德所描述的加拿大西北部的各种博物馆通过它们的展览对夸扣特尔人的艺术提供不同的阐释和评价。
Curator Susan Vogel of the Center for African Art in New York arranged an exhibit in 1988 entitled Art/artifact, using varied display techniques to provoke visitors to ponder distinctions between art and non-art.	纽约非洲艺术中心的策展人苏珊·沃格尔1988年安排了一次名为"艺术／人造物"的展览，这个展览运用各种不同的展示技术促使人们去思考艺术和非艺术之间的区别。
Objects like masks and memorial posts were spotlit and isolated in a 'high modernist art' treatment, and then shown with models of human figures in natural history 'human dioramas', or crammed together in the style of an anthropological museum.	面具、纪念海报等物品在聚光灯的照射下，被当作"高雅现代主义艺术"作品而单独展示，然后在以"人类的立体模型"为题的人类自然历史展览中与人体模型一同展示，或者像人类学博物馆那样把这些物品挤在一起展示。
Display methods altered viewers' perceptions, even causing people to seek	展示方式改变了观众的感知，甚至引起人们去寻求那些平凡的、低廉的渔网所

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the high art value of something like a mundane and inexpensive fishing net.	具有的高雅艺术价值。
What should be the mood of a museum visit?	参观博物馆的人们应该抱着一种什么样的心情？
Is it like going on a picnic, to school, on a shopping trip, or to church?	是像去参加野餐、上学、购物或上教堂时候的心情吗？
Is money the name of the game, an inescapable fact about art today?	最重要的是金钱吗？今天的艺术无法脱离金钱吗？
Let me conclude this topic by looking at inflation in the art market and artistic attempts to escape it.	让我通过艺术市场的暴涨和艺术家的对策来总结这一话题。
14. Vincent Van Gogh's Irises (1889) was sold to a Japanese collector in 1987 for $53.9 million; it is now in the Getty collection.	图14文森特·凡·高的《鸢尾花》（1889）于1987年以5390万美元卖给了一位日本收藏家，这幅作品今天成了盖蒂的收藏品。
What's a poor artist to do?	一位贫穷的艺术家能做什么？
No chapter on art and money can be complete without mention of astronomical prices paid at art auctions, especially in the boom years of the 1980s.	如果不提及艺术拍卖中购买艺术品所花的天文数字般的价钱（特别是在艺术市场火暴的20世纪80年代），任何讨论艺术和金钱的文章都是不完整的。
Prices of Van Gogh's works at sales in 1987, in particular, stunned the world: his Irises sold for $53.9 million and Sunflowers for $39.9 million.	凡·高的作品1987年的销售价格就特别令全世界吃惊，当时他的《鸢尾花》卖了5390万美元，《向日葵》卖了3990万美元。
In the same year, two of Van Gogh's other works went for $20 million and $13.75 million.	同年，他的另外两幅作品分别卖了2000万和1375万美元。
The irony was grotesque in light of the artist's own poverty and despair over being unable to sell works during his lifetime.	令人惊奇而又有讽刺意味的是：画家生前由于不能卖出作品而饱受贫穷和绝望之苦。
The thought that a work like the Mona Lisa is 'priceless' makes it difficult to see and appreciate as art (when one is lucky enough to get a second to stand before it).	当一个人有幸能在《蒙娜丽莎》面前站上一会儿的时候，那种认为它是"无价之宝"的看法使我们很难从艺术的角度来观看和欣赏它。
Can we ever again see Van Gogh's works as art rather than as huge dollar signs?	我们还能将凡·高的作品当作艺术而不是巨额的美元符号来观看吗？
Sometimes a museum capitalizes on our absorption with money.	博物馆常常利用金钱对我们的吸引力来达到目的。
A membership solicitation brochure for Australia's National Gallery of Art from 1995 featured the controversy over its	1995年，在澳大利亚国家艺术画廊吸纳会员的一本册子上特别描述了其购买杰克逊·波洛克的《蓝色杆子》所引发的争

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purchase of Jackson Pollock's painting Blue Poles.	议。
The brochure's cover showed a huge tabloid headline that denounced the painting: 'Drunks Did It!'	册子的封面上以粗大的小报标题斥责这张画为"醉鬼画的"。
But, on the inside of the brochure, the museum (and presumably its members) got the last laugh by pronouncing, 'Now the world thinks it's worth over $20 million. And it's all yours from $14.50 (i.e., the price of a membership)'.	但是，在册子的另一面，博物馆（和它假想中的会员）笑到了最后，它宣告："现在全世界认为这幅画的价值超过2000万美元，只要你付14.5美元（也就是成为一名会员的价格），这幅画就是你的。"
After succumbing to this appeal, will the new museum member really be able to look at Blue Poles for its artistic value?	屈从于这种吸引后，这些博物馆的新会员真的还能从艺术价值的角度来看待《蓝色杆子》这幅作品吗？
Museums are only a part of the current story of the art market, because wealthy collectors worldwide have more buying power.	因为全世界富有的收藏家具有更强的购买力，博物馆只能在当今的艺术市场上分到一杯羹。
Charles Saatchi has been accused of manipulating the market for the latest young and trendy artists through his sudden shifts in purchases or sales.	查尔斯·萨阿特奇一直被人指责突然买进或卖出最近那些年轻而新潮的艺术家的作品，以此来操纵这部分的艺术市场。
His support of exhibitions like the controversial Sensation show of young 'Britpack' artists has been criticized: through promoting the exhibition, Saatchi raises the value of works that his gallery owns.	他支持像"感觉"这样展示年轻"英国帮"艺术家的展览，此举受到人们的批评，人们批评萨阿特奇通过推动这种展览使其画廊所拥有的年轻艺术家的作品的价值得到提升。
How can an artist escape or confront the art market, with its vagaries of trends and fickle favour?	艺术家怎么能够逃离或对抗充满了稀奇古怪的潮流和变幻无常的购买喜好的艺术市场？一些艺术家以金钱作为他们的雕塑或绘画表现的题材，甚至在艺术作品中使用真正的货币。
Some take money as their subject matter by sculpting or painting it, even including real money in their art. Installation artist Ann Hamilton's huge room-sized project, Privation and Excess, in San Francisco's Capp Street Gallery, 1989, used thousands of pennies – tons' worth – encased in honey, highlighting both their colour and sheen to allude to complex notions of hoarding and value.	装置艺术家安·汉密尔顿1989年在旧金山卡普街画廊创作出房间那么大的作品《穷困和富余》，他将成千上万的分币（极其大量的）倒入蜂蜜中，通过凸现它们的颜色和光泽以暗示关于储蓄和价值的复杂观念。
Artist J. S. Boggs makes a living by drawing very realistic copies of US	艺术家J.S.伯格斯以绘制逼真的美钞复制品为生，他总是要在其画的钞票的某个

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currency – always indicating somewhere that the bill is not real.	地方标示出那不是真正的钞票。
His skill is enough to fascinate people into taking the money as payment for, say, a trip to a coffee shop.	他的写实技术足可欺骗人们的眼睛，他们拿他绘制的钱去付账（如到咖啡馆的路费）。
He later finds patrons to buy back his bills, and then exhibits them along with the original receipts for items purchased.	他后来找到赞助人来回购他画的钞票，然后将它们与用假钞购买商品的原始收据一起展示。
Boggs's status as an artist has not enabled him to escape without frequent run-ins from the counterfeiting police!	伯格斯虽然身为艺术家，但仍然不免经常和打击伪造品的警察发生口角！
Some artists bypass the market by using alternative forms, such as installation and performance art, which are not readily packaged for sale.	一些艺术家通过使用装置和行为艺术等其他艺术形式来避开艺术市场，他们的这些作品是不打算包装起来出售的。
Graffiti artists, with their strike-and-vanish tactics, seem to reject the gallery system altogether.	涂鸦艺术家靠着他们涂画后再擦除的策略，似乎都在拒绝画廊体系。
But some of them who have risen to fame, like Jean-Michel Basquiat and Barry McGee, get caught up in the system when their work becomes marketable.	但是他们当中的一些人名声渐起，如让——米歇尔·巴斯奎亚特和巴里·麦吉，当他们的作品变得可以买卖的时候，他们就被艺术市场俘虏了。
McGee is trying to toe a fine line between his street work with the signature 'Twist' and signed gallery art that sells. His work has been shown in galleries from San Francisco to Minneapolis to São Paulo.	麦吉想要在绘制有"螺旋记号"的街道作品和出售有签名的画廊艺术品之间走钢丝，他的作品在旧金山、明尼阿波利斯和圣保罗的画廊中展出。
I confess to fomenting some wicked plans for the gallery's windows when I read in a catalogue essay at one of his art exhibitions that McGee once said, 'Sometimes a rock soaring through a plate of glass can be the most beautiful, compelling work of art I have ever seen'.	我承认当我读到他艺术展览图录中的文章时，我想到过对画廊的橱窗搞一个恶作剧。在那篇文章中麦吉说："有时一块砸穿玻璃的石头能成为我所见过的最美的、最引人注目的艺术作品。"
German artist Hans Haacke has made commercialization and corporate support of art exhibitions the central subject of his work.	德国艺术家汉斯·哈克将商业化和企业对艺术展览的支持作为他作品的中心主题。
Haacke's dry, scathing exhibitions juxtapose the cultural sponsorship brought to you by corporations like Mobil and Cartier with their nefarious activities in troubled regions of the world.	哈克枯燥、尖刻的展览将美孚和卡特这样的公司带给你的文化赞助和它们在世界动荡地区的邪恶行为并列展示。
15. This membership brochure for the National Gallery of Australia traded on	图15澳大利亚国家艺术画廊的会员手册

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the controversy about the museum's purchase of Jackson Pollock's painting Blue Poles (1952).	利用其购买的杰克逊·波洛克的《蓝色杆子》（1952）所引发的争议进行宣传。
See also overleaf.	另见后页。
Haacke's project, Voici Alcan in 1983, for example, juxtaposed images of the Alcan Corporation's logo framing scenes of famous opera productions it had supported with a similar 'ad-style' image showing the graphic close-up face of the dead liberationist leader Stephen Biko in South Africa.	例如哈克1983年的艺术项目作品《这就是加拿大铝业公司》将加拿大铝业公司的标志图形放置在由其资助的著名歌剧的场景中，同时将这一形象与另一同样具有"广告画风格"的形象并列展示，后者是对南非死去的解放运动领导人斯蒂芬·比科面部特写的图形化描绘。
Haacke's plans for work that denounced a slum landlord with shady real estate dealings was cancelled six weeks before it was scheduled to be shown in 1971 at New York's Guggenheim Museum.	哈克计划于1971年在纽约的古根海姆博物馆举行一个展览，这个展览开展前六周被取消，在这个展览中他计划抨击一个贫民窟的土地所有者所进行的黑暗的地产交易。
Speculation was that the property owner's friends on the Board of Trustees arranged the cancellation of this planned exhibit.	据推测是那位地产拥有者在博物馆理事会的朋友使这个计划中的展览被取消。
The irony here again, as with McGee, is that the system often seeks to consume even its harshest critics.	后来又发生了与麦吉的情况类似的具有讽刺意味的事情，那就是画廊体系常常在寻找办法消灭对其作品做出的最尖刻的批评。
Benjamin Buchloch championed Haacke in a 16-page cover story for the glossy magazine Art in America in February 1988. In a lengthy footnote, Buchloch insisted that Haacke is 'marginalized' – despite the artist's increasing prominence and marketability.	本雅明·布赫洛在1988年2月的《美国艺术》杂志中发表了十六页的封面故事来支持哈克，在文章一条冗长的脚注中布赫洛无视哈克日益突出的地位和作品日益增长的销售势头，仍然坚持认为他"被边缘化了"。
One work of Haacke's had recently sold in auction at Christie's for what even Buchloch admitted was the 'rather impressive price of slightly more than $90,000'!	哈克最近在克里斯蒂拍卖公司拍卖的一件作品卖到了即使是布赫洛也认为是"相当令人印象深刻的九万多美元"。
Setting these financial ironies aside (along with Buchloch's laboured account of how the artist rejects 'aesthetic autonomy and pleasure'), I simply find Haacke's work too preachy and boring.	将这些在金钱上具有讽刺意味的现象放到一边（连同布赫洛对于艺术家怎样拒绝"审美自决和审美愉悦"的费力解释），我发现哈克的作品太喜欢说教、太沉闷。
It is also ephemeral, and risks losing its punch when the context alters.	这些作品生命短暂，当背景改变的时候，就面临失去力量的风险。
Visually stronger work like Goya's The	像戈雅《1808年5月3日的枪决》这样的

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Executions of May 3, 1808 retains its power to disturb us long after the specific political scene has changed; it is not clear that Haacke's didactic wall texts, shown in a uniform series of panels, will do this.	视觉表现更强烈的作品在其特定的政治环境改变后的很长时间里仍然保持着对我们的影响力。还不清楚哈克在一系列统一的木板上展示的说教性文本能否同样做到这一点。
There are other models of how (not to) make money from art. American artists Christo and Jeanne-Claude make art that is deliberately transitory and cannot be sold.	还有其他（不）赚钱的艺术方式，美国艺术家克里斯托和让娜——克劳德故意制作那些时间短暂、不能出售的作品。
They travel the world, conceiving and executing huge landscape and environmental installation projects.	他们游历世界，设想并制作巨大的地景和环境装置项目。
Best known are their Running Fence (1972– 1976) in California, The Pont Neuf Wrapped in Paris (1975–1985), and the gaily skirted bright pink Surrounded Islands in Miami Bay (1980–1983).	他们作品中最被人熟知的是1972——1976年在加利福尼亚制作的《蜿蜒的围墙》、1975——1985年在巴黎制作的《包裹的新桥》以及1980——1983年在迈阿密海滩制作的带浅粉色华丽花边的《被包围的群岛》。
In their Umbrellas project (1984–1991), carried out both in Japan (with blue umbrellas) and California (with yellow umbrellas), the couple undertook to link the natural landscapes of river and mountains not only across the two nations but also to the artificial landscapes of freeways, by making the work visible across miles.	他们于1984——1991年制作了项目作品《伞》，这一作品分别在日本（用蓝色的伞）和加利福尼亚（用黄色的伞）完成，两个子项目在几英里的范围内都清晰可见，将河流山川等自然景观联结起来，这些景观不仅横穿这两个国家，同时也包括高速公路这样的人造景观。
Getting permission and collaborative support becomes part of the art project, and the pair derive no income from photographs, books, posters, postcards, and films. They pay all the expenses of the project with their own money coming from the sale of preparatory drawings, collages, scale models, all created before the completion of a project.	这个艺术项目获得了许可和协作性的支持，这对夫妇从摄影作品、书籍、海报、明信片和影片拍摄中都不能获取收入，他们靠出售草图、拼贴图、按比例缩小的模型（所有这些都是在一个项目完成之前就制作出来了）赚来的钱来支付这个项目的花费。
16. Christo and Jeanne-Claude, Running Fence, Sonoma andMarin Counties, California, 1972-1976, exemplifies the couple's ephemeral yet beautiful interventions in a natural landscape.	图16克里斯托和让娜——克劳德于1972——1976年创作的《蜿蜒的围墙，加利福尼亚州的索诺马县和马林县》。这是这对夫妇的代表作品，对自然风景进行了短暂但优美的改变。
Perhaps the strongest examples of anti-commercialism in art are Tibetan	也许艺术中最强烈的反商业化的例子是那些用彩沙制作的藏传佛教圣画，它们

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Buddhist sacred paintings done from coloured sand, not as a permanent product, nor really even as art.	不被当作永固的作品，甚至不被当作艺术。
The detailed mandalas are constructed by monks in a painstaking process over days, producing the image of a sacred scene as an aid to meditation.	这些细致的曼荼罗是由喇嘛通过几天的辛苦劳动创作出来的，喇嘛制造出这些圣境的形象来辅助冥想修炼。
Once complete, the image is ritually erased and the sand scattered (preferably into a body of water) to effect cleansing and purification.	一旦制作完成，这些作品就会根据宗教仪式被擦除，沙子被散开（最好放到水中）以实现清洁和净化。
The work's impermanence epitomizes the Buddhist view of life's transitory nature.	这些作品存在时间的短暂是佛教关于人类生命短暂性本质认识的一个缩影。
Obviously these paintings are religious and are not done to sell a product.	很显然，这些绘画是宗教性的而不是做来售卖的。
Still, when undertaken in a major museum, the context suggests that the project is, after all, a kind of art. Recent appearances by Tibetan sand-painters have carried clear political messages, as the monks seek to glean American or Canadian support during Tibetan repression by China.	尽管如此，当它们被拿到一个大博物馆展示的时候，展示背景终究会暗示这些作品就是艺术。
And there is also some sort of underlying financial structure at work.	
When I saw the monks, their room included not only altars to Buddha with flowers and incense, but also a money jar for donations to help their monastery in India and to aid Tibetan refugees.	
Public art	公共艺术
I have so far emphasized museums and the impact of corporations, groups, nations, and wealthy individuals upon the art market. But some art takes place outside this nexus, using public or government funding.	到目前为止，我已经强调了博物馆以及企业、集团、国家和富有的个人对艺术市场的影响，但是一些艺术发生在这个网络之外，这类艺术家利用公共的或者政府的资金来进行创作。
One example is the public art project Culture in Action in Chicago in the summer of 1993. This project, supported by the NEA, took art into the city's streets and neighbourhoods.	其中的一个例子是1993年夏天在芝加哥完成的公共艺术项目"行动中的文化"，这个项目由国家艺术基金提供资助，将艺术带到了城市的街道和居民中。
One of the projects even involved an artist working with a labour union at a factory to produce a new candy bar, 'We	在其中的一个项目中，甚至有一位艺术家到一家工厂和工会会员一起生产一种新的棒棒糖，他们声称这就是艺术

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Got It!', as art.	——"我们成功了"。
A hydroponic garden grew vegetables and served as an educational centre for people with Aids.	他们在一座花园中用营养液种植蔬菜并使其成为了艾滋病病人的教育中心。
Iñigo Manglano-Ovalle's TeleVecindario: A Street-Level Video Project was organized in his own Latino neighbourhood, West Town, to address problems of youth gangs.	伊尼戈·曼格拉诺——奥瓦列在他自己所在的西城拉丁社区组织了一个"街头录像"项目并以此提出青年帮派的问题。
The artist helped kids create their own video documentaries, then organized with the neighbourhood, using power from every house, to create a 'Block Party' installation on an empty lot.	艺术家帮助孩子们制作他们自己的录像纪录片，然后将居民组织起来，发挥每一个家庭的力量，在一块空地上创作了装置作品《街区派对》。
It combined multiple monitors in a striking, somewhat surreal sculptural assembly.	这一作品将许多显示器联结为一个令人惊奇的、有些超现实主义味道的雕塑式组合作品。
The Culture in Action exhibition did seem to engage the entire city. And the street video project has been continued at a neighbourhood drop-in centre for kids.	"行动中的文化"项目看起来确实参与到了整个城市的各个方面，"街头录像"项目继续在社区的儿童社会救助站中开展。
Public projects like this one are successors of earlier efforts to bring art to the so-called masses. There have been other means besides bringing people into the elite museums full of 'quality' art, or by bringing artists out into the city – as if to show the workers their daily drudgery is more meaningful if it becomes 'artistic' and 'creative'.	这种公共艺术项目继续了早期将艺术引向所谓的大众的努力，除了引导人们进入充满高"品质"艺术品的精英化博物馆或将艺术家引入城市以外，还有其他办法将艺术与公众联结起来，如果能充满"艺术性"和"创造性"地在工人面前展示他们所干的苦差事，这似乎将会变得更有意义。
Situationism International was a Marxist-influenced movement in Europe in the late 1950s and 1960s that aimed to overthrow elites and intellectuals by using street theatre and dada-style gestures.	在欧洲20世纪50年代晚期和60年代国际情境主义是一个深受马克思主义影响的运动，其目的是以街头剧和达达主义的风格颠覆精英和知识分子。
Some would say it culminated in the French student resistance protests of May 1968, with echoes later in the US student protest movements.	有人认为它在1968年5月法国学生抵抗运动中达到了高潮并与后来发生的美国学生抵抗运动相呼应。
Perhaps it appears today in certain phenomena of street art, punks, and particular bands.	也许它在今天的街头艺术、朋克摇滚乐和风格特别的乐队中会表现出来。
Similarly, the Arts and Crafts Movement, propelled by figures in England like John	同样，在英国的约翰·罗斯金[2]和威廉·莫里斯这些人的推动下，艺术和手工艺品

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Ruskin and William Morris, aimed to enhance people's everyday experiences by bringing beauty to their usual aesthetic surroundings, including all aspects of the home, from architectural styles to furniture, lamps, textiles, dishes, and utensils.	运动想要将美带入平常的审美环境中，以此来提升人们的日常经历。这一审美环境包括从建筑风格到家具、灯具、纺织品、碟子和其他器具的家居环境的各个方面。
17. One scene from Chicago's Culture in Action: kids assembled TV monitors and power cords from their neighbourhood to exhibit their videos in Iñigo Manglano-Ovalle's Street-Level Video, Block Party/Installation, Chicago, 1994.	图17芝加哥公共艺术项目"行动中的文化"中的一个场景：孩子们从社区收集电视机和电线来展示伊尼戈·曼格拉诺——奥瓦列的《街头影像，街区派对/装置，芝加哥，1994年》。
The effects of the Arts and Crafts movement could not have been altogether unknown to John Dewey, who advocated the enrichment of ordinary experience of the organism or 'live creature' in its environment.	约翰·杜威对于艺术和手工艺品运动的结果不可能全然不知，他提倡生物体或者"有生命的生物"的一般性体验能够丰富其所处的环境。
He deplored the current urban landscape of his time, both its slums and wealthy apartments, as 'destitute of imagination', just as he rejected the view of art as 'the beauty parlor of civilization'.	就好像他不承认那种认为艺术是"文明的漂亮客厅"的观点一样，他悲叹他所处时代的城市景观（不管是贫民窟还是豪华公寓）都"缺乏想象力"。
We might worry that the 'beauty parlor' view is itself sometimes adopted, by either museums or radical movements, when they arrange for people to escape their usual environment: to go somewhere, look at something, find someone, buy something, or be taught by someone to see something ordinary – whether a garden, graffiti, highway, or candy bar – as art.	当博物馆和激进的艺术运动使人们脱离日常环境，让人们到某个地方，看某个东西，发现某个人，买某个东西或者被某人教导将一些普通事物（不管是一座花园、一些涂鸦、一条大路还是一根棒棒糖）看作艺术的时候，我们也许会担心那种"漂亮客厅"的观点本身有时会被博物馆或激进的艺术运动所接受。
Even 'tribal' art museums, which are allegedly for everyone, do still tend to hang on their walls the work by only a specialized few from the tribe – their 'artists'.	即使是那些据说是对所有人开放的展示"部落"文化的艺术博物馆，也确实只想在它们的墙上悬挂少数专门人士——它们自己的"艺术家"的作品。
Dewey actually called for more, a revolution 'affecting the imagination and emotions of man'.	杜威实际上是号召我们追求更进一步的东西——一场"影响人类想象力和情感"的革命。
He felt that 'the values that lead to production and intelligent enjoyment of art have to be incorporated into the system of social relationships'.	他觉得"必须要将促进艺术生产和智力享受的价值融入到社会关系的体系中去"。

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Had Dewey been able to witness the Street-Level Video Project for Culture in Action, in the city of Chicago, where he spent most of his working life, he probably would have approved it, seeing it as having much in common with the social reform efforts of his friend Jane Addams at Hull House.	要是杜威在芝加哥（他在那里度过了他一生的大部分时光）亲眼看到了为"行动中的文化"而创作的"街头录像"项目，也许他就会认可这些艺术项目，并认为它们和他的朋友简·亚当斯在赫尔大厦所做的社会改革实验有许多共同之处。
The labour union-produced candy bar as art is another story, though; Dewey probably would doubt it had any real, lingering impact.	但是将工会生产的棒棒糖当作艺术是另外一回事。杜威也许会怀疑其具有真正的、持续的影响。
It seems regrettable that Dewey's words from 1934 still ring true today:	可叹的是，杜威1934年所说的话在今天还有道理：
The hostility to association of fine art with normal processes of living is a pathetic, even a tragic, commentary on life as it is ordinarily lived.	当人们平常地过活的时候，不愿将高雅艺术和正常的生活过程相关联，这种充满敌意的看法是对生命进行的一种可怜的甚至是悲剧性的评价。
Only because that life is usually so stunted, aborted, slack, or heavy laden, is the idea entertained that there is some inherent antagonism between the process of normal living and creation and enjoyment of works of esthetic art.	只因为生命常常是被阻碍、被干扰、懒散或者负累沉重的，就使得人们接受了在正常的生活过程和创造、享受艺术作品之间存在内在对抗的看法。
After all, even though 'spiritual' and 'material' are separated and set in opposition to one another, there must be conditions through which the ideal is capable of embodiment and realization. . . .	毕竟，即使"精神性"的东西和"物质性"的东西被分离并被安排在互相对立的位置上，也必定会有某些情境，在其中理想的状况能被显现和认识。......
	【注释】
	[1] 美国著名插画艺术家，曾长期担任《星期六晚邮报》的首席封面画家，其作品具有幽默乐观的气氛。
	[2] 约翰·罗斯金（1819——1900），英国作家和美术评论家，他的艺术理论重视艺术对道德教化的作用。
Chapter 5 Gender, genius, and Guerrilla Girls	第五章 性别、天才和游击队女孩
Minority groups have begun to create art institutions of their own, and among these groups are women – not a minority in the population, but a definite minority in standard histories of art.	那些少数族裔群体已经开始创建他们自己的艺术学院，女性也在其中——在人数上不占少数，但是在标准的艺术史中她们肯定是少数。

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Feminism has had a major impact in other spheres, so it is not surprising to find it in art theory too.	女性主义在其他领域有重要影响，因此它在艺术理论中出现也并不令人奇怪。
One of the best-known women painters, Georgia O'Keeffe, always resisted the label 'woman artist'.	乔治亚·奥基夫是最著名的女画家之一，她一直抵制"女艺术家"这一标签。
By contrast, Judy Chicago was aggressively female in The Dinner Party, the 1979 work which helped launch the feminist art movement.	与此相对照，朱迪·芝加哥1979年的作品《餐宴》则充满张扬的女性意识，这件作品促进了女性主义艺术运动的兴起。
Her triangular dinner table installation celebrated prominent women at place settings done in traditionally 'female' mediums of embroidery and china painting, each plate adorned with vaginal imagery of fruits and flowers.	芝加哥制作的三角形餐台装置按传统方式布置了刺绣和瓷器画这些传统的"女性的"艺术媒介，餐台上的每个碟子都用形似阴道的水果和花朵雕塑来装饰，她要利用这一装置来赞美杰出女性。
The controversial Dinner Party is now homeless, dismantled, and in storage.	这件充满争议的《餐宴》现在无处可放，已经被拆除并保存起来了。
It is even scorned by many feminists as 'essentialist' – too closely tied to conceptions of an allegedly universal female biology.	由于《餐宴》太接近一种据说是普遍女性生物性的观念，它甚至被许多女性主义者嘲笑为"本质主义的作品"。
Is gender relevant to art – to work an artist makes, or to meaning?	性别与艺术相关吗？是与艺术家制作的作品相关，还是与作品的意义相关？
What about sexual orientation?	性取向与艺术有什么关系？
Robert Mapplethorpe flaunted his sexual preferences in his art.	罗伯特·马普利索普在他的作品中炫耀他的性喜好。
But what about artists from the past, like Leonardo?	但是以前的艺术家（如莱昂纳多）是怎样的？
Recent scholarship suggests that composer Franz Schubert was gay; but, as one news story covering a 1992 musicology conference asked, 'If he was, so what?'	最近的研究表明作曲家弗朗兹·舒伯特是同性恋者，但是报道1992年音乐学会议的一则新闻问道："如果他是同性恋者，那又意味着什么？"
It seems that some people think it matters – though why, and whether for good reasons, remains to be seen. This chapter addresses the relevance of gender and sexuality to art.	尽管为何看重这些以及是否出于好的理由还不可知，一些人似乎认为这些事关重要，这一章将要阐述性别与艺术以及性与艺术的关系。
Gorilla tactics	大猩猩策略
In 1985 a group of women artists in New York organized to protest against sexism in the art world.	1985年，一群纽约的女艺术家组织起来抗议艺术世界中的性别歧视。
The 'Guerrilla Girls' hid their identity under furry gorilla masks.	"游击队女孩"戴上有毛的大猩猩面具隐

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	藏了她们的身份。
Apart from their unique headgear, they dressed conventionally in black attire, even in short skirts with high heels.	除了头上独特的装饰外，她们也穿上常规的黑色衣服，甚至以短裙配高跟鞋来打扮自己。
To complement their saucy use of the label 'girls', the 'G-Girls' created billboard-style posters using bold black text and graphics that grab the viewer's attention.	她们顽皮地使用了"女孩"这一标志，"游击队女孩"还制作了具有广告牌风格的海报，海报运用了黑色粗体文字和能吸引观众注意力的图像。
Plus, they used humour – to show that feminists do have some!	此外，她们还用了幽默手法来说明女性主义者也是有幽默感的！
One Guerrilla Girls' ad, 'How women get maximum exposure' (1989), done in vivid (banana) yellow, depicted an Ingres reclining nude topped by a big gorilla head.	游击队女孩1989年制作了一个叫作《女人怎样得到最大限度的展示》的平面广告，广告运用鲜艳的黄色（香蕉黄）描绘了一具头上戴着大猩猩头套的斜躺着的女性裸体，造型类似于安格尔的《大宫女》。
Underneath, the text asked, 'Do women have to be naked to get in the Met?'	广告上用文字提出疑问："女人必须要裸着身体才能进入大都会博物馆吗？"
The poster said that only 5 per cent of the artists in the modern section of the Metropolitan Museum are female, compared to 85 per cent of the nudes.	广告上写着：大都会博物馆的现代艺术作品中85%为女性的裸体，相比之下，博物馆这部分的女性艺术家只占5%。
Another poster listed 'Advantages of being a woman artist', such as 'not having to deal with the pressure of success'.	另外一幅海报列举了"作为一名女艺术家的优势"，其中写着"不必应对成功的压力"。
Yet another poster listed more than 60 female and minority artists and told the art buyer that he could have acquired one from each for the $17.7 million spent on a Jasper Johns painting.	然而，另外一幅海报列举了六十多位女性和少数族裔的艺术家并告诉艺术作品的购买者，既然在贾斯帕·约翰斯的一幅画上能花1770万美元，那么，这么多钱也可以买得起这些画家中任何一位的作品，为什么不买呢？
18. This Guerrilla Girls ad explains where to find women in a museum: How Women Get Maximum Exposure, 1989.	图18游击队女孩的这幅广告解释了在博物馆的什么地方可以看到女人，这幅广告名为《女人怎样得到最大限度的展示》（1989）。
The Guerrilla Girls' ads are published in magazines, pasted up as street signage or slapped onto bathroom walls in museums and theatres.	游击队女孩的广告在杂志上发表，被当作某种标志张贴在街道上或贴到博物馆和剧院洗手间的墙上。
Some ads lampoon prestigious galleries and curators.	一些广告嘲讽具有很高声望的画廊和策展人。

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They satirized a 1997 still-life exhibit at MoMA which featured only four women among 71 artists.	她们讥讽在1997年现代艺术博物馆的一次静物展上，71位艺术家中只有4位女艺术家的作品被展出。
The Girls believe their posters have had an impact: '[Gallery owner] Mary Boone is too macho to admit we influenced her in any way, but she never represented any women until we targeted her'.	游击队女孩认为她们的海报产生了一定的影响，她们说："画廊老板玛丽·布恩由于太男人气而不愿意承认我们对她有任何影响，但当我们把她当作攻击目标时，她开始举办女艺术家的展览了。"
To point out sexism in other fields, they have protested the absence of women in theatre's Tony awards: only 8 per cent of the plays produced on Broadway were written by women.	为了指出其他领域的性别歧视，她们抗议戏剧领域的托尼奖没有女性获奖者，百老汇出品的戏剧中只有8%的作品是女性剧作家写的。
Several of their ads underscore the absence of women as film directors.	她们的另外一些广告强调没有女电影导演。
One poster reshaped the Oscar award statuette to look more like the men who actually receive him, showing the once-sleek golden man as portly, slump-shouldered, and pale.	还有一幅海报将奥斯卡奖的小金人雕像进行变形，使其和那些真正获奖的男人更相像，海报中圆溜溜的小金人显得很肥胖，缩着肩膀，肤色苍白。
The 'Girls' recently published their own art history, The Guerrilla Girls' Bedside Companion to the History of Western Art (1998).	游击队女孩最近出版了她们自己的艺术史著作《游击队女孩的床头版西方艺术史》（1998）。
It argues, with humour and satire, that more women should be included in standard art histories and in museums.	这本书以幽默和嘲讽的口气争辩道：标准艺术史和博物馆应该包括更多的女艺术家。
The ex-slave Harriet Powers was using African symbolism in quilts based on Biblical themes in the early part of this century, before Picasso and Matisse, so the 'Girls' demand that all modern art curators now take crash courses in the history of quilting.	摆脱奴役的哈利雅特·鲍尔斯[1]在20世纪早期制作以《圣经》为题材的被面艺术时就在使用非洲的符号体系，在这一点上她比毕加索和马蒂斯都要早，游击队女孩由此要求所有现代艺术的策展人快速补习被面艺术的历史。
The G-Girls also decry the fact that Georgia O'Keeffe's sexual flower imagery gets described by male critics in terms that make her sound like a 'sex-obsessed nymphomaniac', whereas, 'When a guy shows his libido in his art, it's usually thought of as a noble gift to the world that is really about larger philosophic and aesthetic ideas'.	游击队女孩同样谴责男性批评家对乔治亚·奥基夫所画的具有性特征的花卉形象进行的描述，这种描述使她听起来像一个"饱受性困扰的女色情狂"，然而与此同时"当男同性恋者在他的艺术中显示他的性欲的时候，却通常被认为这是给予世界的高尚礼物并真正与更重大的哲学和美学观念相关"。
No great women artists?	没有伟大的女艺术家？

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Some of the problems the Guerrilla Girls identify have been addressed by more conventional art theorists.	被游击队女孩所指出的一些问题已经被一些更为传统的艺术理论家阐述过。
Linda Nochlin wrote an influential essay in 1971 'Why Have There Been No Great Women Artists?', where she noted:	琳达·诺克林在1971年写了一篇很有影响的文章《为什么没有伟大的女艺术家》，她在文章中指出：
There are no women equivalents for Michelangelo or Rembrandt, Delacroix or Cézanne, Picasso or Matisse, or even, in very recent times, for de Kooning or Warhol, any more than there are black American equivalents for the same.	没有和米开朗琪罗、伦勃朗、德拉克洛瓦、塞尚、毕加索或马蒂斯，甚至最近的德·库宁或沃霍尔地位相当的女艺术家，出于同样的原因，也没有能和他们相当的美国黑人艺术家。
Nochlin knew of women artists in the past, like Rosa Bonheur and Suzanne Valadon – even of famous ones like Helen Frankenthaler.	诺克林了解过去的女艺术家如罗莎·博纳尔[2]和苏珊·瓦拉东，甚至像海伦·弗兰肯塞勒这样的著名艺术家。
We might defend their greatness or 'equivalence' to male artists. But Nochlin thought it would be hard to find female parallels to the greatest male artists, and this inspired her essay.	我们也许能捍卫她们的伟大性以及她们与男艺术家同等的地位，但是诺克林认为很难找到与那些最伟大的男艺术家地位相当的女艺术家，这激起了她写这篇文章的冲动。
She also pointed out that good women artists had nothing special in common as women – no 'essence' of femininity linked their styles.	她同时指出：好的女艺术家在作为"女人"方面并没有什么特别之处，不存在与她们的艺术风格相关的女性气质"要素"。
To explain female absences from art, remember the social and economic facts of women's lives in the past. It is what Nochlin calls a 'myth of the Great Artist' to imagine that greatness will be manifested no matter what the surrounding circumstances.	有人为了解释女性在艺术方面的缺席而追溯过去女性的社会和经济环境，不管艺术家身处怎样的周遭环境，其伟大性总是会显现出来，这个观点被诺克林称之为一个"伟大艺术家的神话"。
Artists need training and materials. Famous painters often came from specific social groups, and many had artist fathers who supported and encouraged their sons' interest in art.	艺术家需要训练和物质条件，著名画家总是来自特殊的社会群体，许多大艺术家都有同样是艺术家的父亲，他们支持和鼓励儿子在艺术方面的兴趣。
And far fewer fathers did this with daughters (but in fact, most of the women who did become painters had artist fathers).	如此对待女儿的父亲则少得多（但实际上大部分女画家的父亲都是艺术家）。
Art required both patronage (which women artists were unlikely to win) and academic training (from which women were barred).	艺术既需要资助（女艺术家不可能获得这种条件），也需要学院的训练（女艺术家在这方面被禁止）。

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Through much of the past, strict social expectations about women's roles in family life discouraged them from seeing art as more than a hobby.	在过去的大部分时间里，社会对女性在家庭生活中角色的严格期待使她们只能将艺术当作一种业余爱好。
Nochlin concluded that women must 'face up to the reality of their history and of their present situation, without making excuses or puffing mediocrity'.	诺克林总结道：女性必须"在不制造借口或者吹嘘平庸技艺的情况下面对她们的历史和现状"。
Even where women's contributions have been recognized – for example, in various kinds of American art pottery – the artists still experienced restrictions and discrimination.	即使在女性的贡献得到了认可的地方（例如在各种类型的美国陶艺创作中），女艺术家还同样经受着限制和歧视。
Both the great San Ildefonso potter Maria Martinez and the Hopi potter Nampeyo made pottery while attending to household chores, child-care, and the significant ritual responsibilities of Pueblo ceremonial society.	圣伊尔德丰索著名的制陶者玛丽亚·马丁内斯和霍皮族人的制陶者纳姆皮尤在参加家庭劳动、照顾小孩和承担村庄庆典重要的仪式责任的同时，还在制作陶器。
Sometimes women's ambition in their art was restricted by their own sense of what is appropriate to their gender, or by internalized sexism.	女性的艺术抱负有时被什么是符合自身性别特征的自我意识和外部的性别歧视所约束，例如，将艺术和手工艺品运动之火引入美国的阿德雷德·
For example, Adelaide Alsop Robineau, who carried the torch of the Arts and Crafts Movement into the United States, wrote words in her magazine Keramic Studio in 1913 that make us cringe today:	奥尔索普·罗比诺1913年曾经在她的《陶艺工作室》杂志上写下了令今天的我们赞叹的话：
[A]s in the spring a young man's fancy lightly turns to thoughts of love, so in this new spring time of ceramic opportunity, the young woman's fancy will turn . . . to thoughts of the beautiful things she can now make to keep the young man's fancy fixed, if not on thoughts of love, at least on thoughts of the attractiveness of food served up in dishes decorated with these new and lovely designs and colors. . . .	就像在春天一位年轻男子的兴趣稍微转向对爱情的思考一样，在陶艺的春天到来的时候，年轻女子的兴趣也会转向……对她现在能制作的漂亮东西的思考，她要靠这个来抓住男子的兴趣，即使他没有想到爱情，至少他会被这些装饰着可爱的新纹样和颜色的碟子里所装的食物所吸引……
For after all eating is the chief end of man, and man is the chief interest of woman, in spite of these days of suffragettes and politics.	毕竟，吃是男人的首要事务，而男人是女人的首要关注对象，虽然这是个强调女性参政的时代。
Gender and genius	性别和天才
Since 1971, when Nochlin wrote her essay, many more women artists have	从1971年诺克林写了那篇著名的文章后，有更多女艺术家的重要性得到了承

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been recognized as important.	认。
In fact, the MacArthur Foundation, which annually funds 'genius awards', has given out quite a few to women artists.	事实上，麦克阿瑟基金会的年度"天才奖"颁发给了相当多的女艺术家。
Georgia O'Keeffe now has her own museum (in Santa Fe), and since 1990 there has been a National Museum of Women in the Arts in Washington, DC.	乔治亚·奥基夫今天在圣菲有了她自己的美术馆，从1990年开始，在华盛顿特区有了一个女性艺术国家博物馆。
Women photographers and artists such as Cindy Sherman, Barbara Kruger, and Jenny Holzer, working in new media like photography, neon signs, and LED panels, have achieved fame and international recognition.	像辛迪·舍曼、巴巴拉·克留格尔、珍妮·霍尔泽这样的女摄影家和女艺术家在运用摄影、霓虹灯标志、发光二极管面板等新媒体创作时已经获得了名声和国际上的认可。
We could say that the social conditions have changed enormously to facilitate more female participation in the arts and greater recognition of women artists' merits.	我们可以说社会环境发生了重大改变，以便使更多的女性参与到艺术创作当中，女艺术家的优点也得到了更多的认可。
But some people might suspect instead we have watered down or altered old notions of greatness and genius.	但是一些人也许会怀疑我们已经淡化或者改变了对于伟大和天才的旧观念。
Let us go back into the origins of the use of this term ('genius') to apply to art. Genius, you may recall, was something that Kant invoked in his Critique of Judgment to label the mysterious quality in an artist that enabled him (sic) to create work with beauty.	让我们回溯一下将"天才"这个术语运用到艺术中的最初情境。你也许能想起来，"天才"是康德在他的《判断力批判》中所使用的一个术语，康德用它来标示艺术家身上某种能使他（原文如此）以美的原则来创作作品的神秘品质。
'Genius' is what 'gives the rule to art', meaning that an artist somehow can make materials come together into a form that is recognizably beautiful to viewers, setting the example for later artists to follow.	"天才"是某种能"给艺术制定规则"的东西，这意味着一位艺术家能以一种说不清道不明的方式将物质材料组成一种能让观众认识的美的形式，他们就这样为后来的艺术家设定了学习的典范。
But there is no rule to predict or explain how people can do this – it's just their genius.	但是并没有规则来预测或者解释人们怎样才能做到这样——仅仅是因为他们的天才。
The sculptor who made the famous Laocöon grouping showing a scene from Greek mythology, where a man and his two young sons struggle, about to be devoured by snakes, showed genius in capturing emotion in formed stone.	创作了著名的《拉奥孔》群雕的雕塑家表现了古希腊神话中的场景，那个男人和他两个年幼的儿子在将要被蛇吞吃的时候拼命挣扎，艺术家用成形的石头捕捉了人物的情感，在这中间显示了他的天才。
Kant did not know about Cubism or	康德不可能知道立体主义或者抽象表现

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Abstract Expressionism, of course, but he might make similar points about why a particular Picasso or Pollock painting is beautiful or shows genius.	主义，当然，他也许发表了一些类似的看法，比如为什么一幅别具一格的毕加索或波洛克的绘画是美的或者显示了天才。
Such paintings are pathbreaking in the way they reshape our perceptions.	这些画是具有独创性的，它们改变了我们的理解。
Genius belongs to creators who employ their medium so that all viewers can respond with awe and admiration.	天才属于那些能运用他们的媒介让所有观看者做出敬畏和崇拜反应的创造者。
Genius is often cited to excuse or justify an artist's strange behaviour (Van Gogh's cutting off his ear), abandonment of ordinary obligations (Gauguin's running off to Tahiti), or alcoholism, womanizing, and mood swings (Pollock).	天才常常被当作对某位艺术家的怪异行为（凡·高割掉了自己的耳朵）、逃避基本责任（高更逃到塔希提岛上）、嗜酒、玩女人和情绪化行为进行辩解或使其正当化的理由。
It is difficult to imagine a woman in the 1950s getting away with Pollock's bad boy antics, like urinating into Peggy Guggenheim's fireplace when a crowd was gathered to see one of his paintings.	很难想象一位女性在20世纪50年代做出像波洛克那样的坏男孩式的古怪行为还能够脱身，当一群人聚集在佩基·古根海姆博物馆观看他的一幅画的时候，波洛克将尿撒在博物馆的壁炉里。
In a study of how the notion of genius evolved, Gender and Genius, Christine Battersby argues that 'genius' came into its modern use only towards the end of the eighteenth century.	克里斯蒂娜·巴特斯比在她的《性别与天才》中研究了天才概念的演变，她辩解说"天才"的概念在18世纪末的时候才开始被人们从现代意义上来使用。
In this time period people revised both Renaissance and ancient views of men's and women's natures.	在这一时期人们修正了文艺复兴和古代对于男性和女性本性的认识。
The late medieval picture of lustful woman (think of the Wife of Bath in Chaucer's Canterbury Tales) was replaced by a view of woman as pure and gentle.	中世纪晚期那种贪婪的女性形象（想想《坎特伯雷故事集》中巴斯的妻子吧）被另一种观点所取代，这种观点认为女性纯洁又高雅。
Perhaps strangely, the male became more associated with a set of qualities including not just reason but also imagination and passion.	也许听起来有些奇怪，男性开始与一系列的品质有了更多的关联，这些品质不仅包括理性，也包括想象力和激情。
Genius was now seen as something 'primitive', 'natural', and unexplained by reason.	天才现在被认为是某种"原始的"、"天生的"、不能被理性解释的东西。
It was almost like a creative fit to which the artist (whether Shakespeare, Mozart, or Van Gogh) was subject as art flooded from his very pores.	它就像一种创造性的突然发作，当艺术从艺术家（不管是莎士比亚、莫扎特还是凡·高）的心中喷涌而出的时候，艺术家就成为了天才的主体。

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As the notion of genius got tied to men, there were peculiar shifts and diagnoses: Rousseau denied that women could be geniuses because they lack the requisite passion, but Kant reversed things by insisting that genius obeys a sort of law or inner duty, and claiming that women lacked such discipline on their emotions – they must derive it from their husbands or fathers!	当天才的观念和男性挂上钩以后，就产生了一些奇特的变化和判断：卢梭否认女性能成为天才，因为她们缺乏必需的激情，但是康德对此观点进行了修正，他坚持认为天才顺从一种法则或内在责任，而女性在感情方面缺乏这种自制，她们必须从丈夫或父亲身上汲取它。
Canons away	经典的消失
By challenging the exclusion of women from lists of great artists or musicians, feminists are questioning the canon in these fields.	女性主义者质疑将女性从伟大美术家或音乐家名录中排除的状况，她们以此向这些领域的经典提出质问。
The canon in art or music is the list of 'great' people or 'geniuses' that made their mark in that field.	在美术或音乐中的经典意味着在各自的领域留下印记的"伟大"人物或者"天才"的名录。
In art it would include Michelangelo, David, and Picasso; in music Bach, Beethoven, and Brahms.	在美术领域，其中包括米开朗琪罗、大卫和毕加索；在音乐领域包括巴赫、贝多芬和勃拉姆斯。
The term derives from the ancient Greek word kanon, which designated a straight rod, ruler, or exemplary model.	经典（canon）这一术语来自古希腊的kanon这个词，原指笔直的杆子、标尺或者具有示范意义的模型。
Canons in a field get entrenched: they appear everywhere, in courses, textbooks, bibliographies, institutions.	某一领域的经典不会轻易改变：它们无所不在，在课程中、课本中、参考书目中、机构中都有。
They reinforce the public's view about what counts as 'quality' in a field.	它们会加强公众对于什么是某一领域的"重要品质"的认识。
Feminists criticize canons because they enshrine traditional ideas about what makes for 'greatness' in art, literature, music, etc; and this 'greatness' always seems to exclude women.	女性主义者批评经典，因为她们清楚地记得那些在美术、文学、音乐等领域中构成"伟大性"的因素，而这种"伟大性"似乎总是将女性排除在外。
There are two main types of feminist critique of canons.	女性主义对于经典主要有两种类型的批判。
The option chosen by the Guerrilla Girls in their revisionist history can be called the 'Add Women and Stir' approach.	游击队女孩在她们的修订版艺术史中选择的方式可以被称为"增加女性并搅局"的方式。
These feminists' goal is to include more women in the canon of great and important art. This involves research to uncover lost or forgotten great women in	这些女性主义者的目标是在伟大和重要的艺术经典中加入更多的女性。这方面的工作包括搜寻被某一领域遗漏或遗忘的伟大女艺术家，或者寻找某一领域的

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a field, or to seek 'Foremothers' – as the Guerrilla Girls look to find lesbian or minority artists whose work deserves more study and recognition.	"女先祖"，就像游击队女孩希望找到值得对其作品进行更多研究和认识的女同性恋或少数族裔艺术家一样。
The second option is to do a more radical re-examination of the whole idea of a canon (or, 'Down with Hierarchy!'). The feminist asks how canons have become constructed, when, and for what purposes.	第二种选择方式是对经典的概念进行更彻底的重新审视（或者叫"打倒等级制度"），女性主义者追问经典是怎样建构起来的，是何时、为何目的而建立的。
Canons are described as 'ideologies' or belief systems that falsely pretend to objectivity when they actually reflect power and dominance relations (in this case, the power relations of patriarchy).	当经典在实际上反映出了权力和统治关系（这里指父权制的权力关系）的时候，经典被她们描述为虚伪地假装客观公正的"意识形态"或信仰体系。
This second approach advocates a careful re-examination of the standards and values that contributed to formulation of the canon.	这第二种方式提倡仔细地重新审视为经典的表述做出贡献的标准和价值。
What does the omission (or the exceptional inclusion) of women tell us about problems with the values in a field?	关于某一领域的价值问题，剔除女性（或特意将女性包括进来）说明了什么？
Perhaps instead of creating a new and separate female canon, we need to explore what existing canons reveal.	也许要做的不是创造一种新的、独立的女性经典，我们更需要探讨现存的经典揭示了什么问题。
Canon revision in art and music	在美术和音乐中对经典的修正
The 'Add women and stir' approach shows up in some major textbooks in art and music history.	"增加女性并搅局"的方式出现在一些主要的美术和音乐史教科书中。
Feminism has led to increased awareness of certain painters of the past, such as Artemisia Gentileschi and Rosa Bonheur.	女性主义已经使人们对过去的某些画家如阿尔泰米西娅·真蒂莱斯基[3]和罗莎·博纳尔的了解增加了。
Gentileschi survived rape and vilification in a trial where her rapist, and former teacher, was found not guilty after her own character was sullied.	真蒂莱斯基经受了强奸和审判中的恶意诽谤，在她的名誉被玷污后，强奸她的人——她的前任老师却被判无罪。
Some critics suggest that Artemisia 'got even' with men with her depictions of very powerful female figures such as Judith from the Bible, beheading the foul man Holofernes.	一些批评家表示，阿尔泰米西娅通过描绘《圣经》中犹滴那样的强有力的女性形象来"报复"男人，画中的犹滴砍下了邪恶的男人荷罗孚尼的脑袋。
Artemisia's Judith is not a delicate flower who recoils from her task, but a muscular woman who boldly does the deed amid spurting blood.	阿尔泰米西娅笔下的犹滴不是害怕承担责任的精致花朵，而是一位在溅洒的鲜血中大胆行动的健壮的妇女。
Similarly, Rosa Bonheur actually had to	与此类似，罗莎·博纳尔实际上必须得到

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get legal permission to wear trousers while trudging through muddy streets of Paris to visit slaughterhouses and horse stables for her animal studies.	合法的许可才能穿上长裤，吃力地走过巴黎泥泞的街道，到屠宰场和马厩中去进行她的动物研究。
She flourished as an artist and was successfully unconventional, never marrying but sharing her life with a female companion.	她作为一名艺术家声名渐起，以非传统的方式取得了成功，她终身未婚而是选择和一位女性伙伴共同生活。
When Nochlin wrote her article back in 1971, standard histories of art, like E. H. Gombrich's The Story of Art and H. W. Janson's History of Art, mentioned no women artists by name.	当诺克林1971年写她那篇文章的时候，像E.H.贡布里希的《艺术的故事》和H.W.詹森的《艺术史》这样的标准美术史都没有提到女艺术家的名字。
(Janson even had an Introduction called 'The Artist and His Public'.)	（詹森书中的导言竟然题为《艺术家和他的公众》。）
Janson's book continues to be prominent; History of Art is used in college classrooms across the United States.	詹森的书一直备受推崇，《艺术史》在美国大学的班级授课中被使用。
In its present fifth and revised edition (1995), the text mentions and reproduces works by many contemporary women painters, such as Lee Krasner (Jackson Pollock's wife), Audrey Flack, Elizabeth Murray, and others.	在目前使用的1995年的第五次修订版中提到了当代的许多女画家，如李·克拉斯娜（杰克逊·波洛克的妻子）、奥德丽·弗拉克、伊丽莎白·穆里等，书中还选印了她们的作品。
Even its historical chapters include works by women, such as the Dutch flower painter Rachel Ruysch and the English portraitist Angelica Kauffmann, along with one of Rosa Bonheur's majestic horse paintings.	这一版本在艺术史章节中甚至也纳入了一些女画家和她们的作品，例如荷兰花卉画画家拉谢尔·鲁谢和英国肖像画画家安杰莉卡·考夫曼，以及罗莎·博纳尔的一幅画马的宏伟作品。
There is even a letter by Artemisia Gentileschi in the 'Primary Sources' section.	在书中的"原始资料"部分甚至引用了阿尔泰米西娅·真蒂莱斯基的一封信。
The inclusion of all these women in Janson's and other modern art history textbooks shows the impact feminism has had on the field. (Janson's Introduction is now headed, 'Art and the Artist'.)	詹森和其他人的艺术史教科书已经把这些女艺术家吸纳进去，这表明女性主义已经在这一领域产生了影响（詹森的导言现在的题目是《艺术和艺术家》）。
But the Guerrilla Girls still lampoon Janson's book in their own version of art history, by recreating its cover in one of their poster-style artworks, defaced by a bit of graffiti so that it reads, 'History of Mostly Male Art'.	但是游击队女孩在她们自己的艺术史封面上还以她们创作的一幅海报风格的作品来讽刺詹森的书，封面上印着些涂鸦文字："几乎全是男人的艺术史"。
Let's switch to music history.	让我们转到音乐史领域。

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In Gender and the Musical Canon, Marcia J. Citron studied relatively new textbooks of music history to see how they adopted different models from standard texts of musicology.	马西娅·J.西特伦在《性别和音乐经典》中研究了相对晚近的音乐史教材，想考察它们怎样从标准的音乐学文本中吸纳不同的写作模式。
Some women composers, like Clara Schumann and Fanny Hensel, are now recognized in major texts – but not many.	一些像克拉拉·舒曼、范妮·亨塞尔这样的女作曲家在今天主要的教科书中得到了认可，但是这种人并不多。
There are consequences of canonicity in music: just as people in the history of art books are also the ones whose works we see in museums, so also do we hear more musical performances of people in the history of music books.	音乐中的经典也会产生影响：就好像那些在美术史著作中出现的人物，我们在博物馆同样可以看到他们的作品一样，那些在音乐史著作中出现的人物，我们确实也更多听到了他们作品的演奏。
Citron describes how music history is being revised, not as a history of 'great men' and 'periods', but with more attempts to focus on music's evolving social function and role.	西特伦描述了音乐史是怎样被修订的，不是按照"伟大人物"和"历史时期"而编写的，而是企图更多地关注音乐不断发展的社会功能和作用。
How were women composers affected by their gender?	女作曲家是怎样受到性别的影响的？
Often they stopped writing or changed what they did when they married and began having families.	当结婚并开始拥有家庭后，她们常常会停止创作或者改变她们过去所做的事情。
To conform to rigid social expectations (or if forbidden by husbands), some gave up their work.	为了适应严格的社会要求（或者被丈夫所禁止），她们中的一些人放弃了创作。
Fanny Mendelssohn Hensel, the sister of Felix Mendelssohn, was raised in a supportive context where her mother in particular ensured that she received musical training equal to her brother's. Fanny's talent seemed great, but she was unable to publish her work – in part because her famous brother insisted it was not appropriate for a woman in her social circles to do so.	费利克斯·门德尔松的姐姐范妮·门德尔松·亨塞尔成长在一种充满支持的家庭环境中，她的母亲特地保证让她得到和她弟弟同等的音乐训练。范妮看起来具有过人的天分，但是她不能发表她的作品，其中部分原因是她那有名的弟弟坚持认为一位女性在她的社交圈子中这样做不合适。
Felix wrote to their mother:	费利克斯在写给母亲的信中这样说：
Fanny, as I know her, possesses neither the inclination nor calling for authorship.	范妮，就我所知，她没有想要署名或成名。
She is too much a woman for that, as is proper, and looks after her house and thinks neither about the public nor the musical world, unless that primary occupation is accomplished.	追求那些东西对她这样一位女性来说太过分了，她要照顾好家庭，既别去想公众也别去想音乐世界，除非那些基本的事情都完成了。

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Publishing would only disrupt her in these duties. . . .	发表作品只会干扰她尽好这些本分......
Fanny Hensel's musical ability was confined to work that could be performed in salons and homes rather than in concert halls.	范妮·亨塞尔的音乐能力被限制在创作适合在沙龙和家庭中演奏的作品，而不是能进入音乐厅的作品。
Similar obstacles limited the types of output of other female composers.	同样的障碍也限制了其他女作曲家的作品类型。
Citron advocates a social history approach that would challenge the canon in music by focusing more on how high art and popular music were differentiated, on women's roles as singers and teachers, on how audiences were constructed and expected to behave, and so on.	西特伦提倡一种社会史的研究方法，这种方法能质疑音乐中的经典，更加关注高雅艺术和流行音乐的区分方式、女性作为歌唱家和教师的身份、观众的组成和恰当的反应等方面的问题。
Musicology needs to be broadened to help us understand more facets of music.	音乐学的研究范围需要拓宽并以此来帮助我们理解音乐的更多方面。
We could study how women participated in it in ways that have not been seen as significant by considering 'women in the salons, women in the Church, women in the courts, women as patrons, women and the voice, women and the theater, women as music teachers, women and folk traditions, women and jazz, women and reception, etc.'	我们可以用一种被看作是没有太大意义的方式，通过对"沙龙中的女性、教堂中的女性、宫廷中的女性、女赞助人、女性和声音、女性和剧院、作为音乐教师的女性、女性和民间传统、女性和爵士、女性和接受等问题"的考察来研究女性是如何参与音乐活动的。
More canon blasts	更多经典爆发了
It is too simple in re-examining canons of either art or music history just to find and celebrate famous foremothers, whether the painters Bonheur and Gentileschi, or musicians like Hildegard of Bingen and Fanny Hensel.	在重新审视美术或者音乐史中的经典的时候，如果只是为了发现和赞美著名的艺术先辈，不管是画家博纳尔、真蒂莱斯基，还是像宾根的希尔德加德和范妮·亨塞尔这样的音乐家，这样做都显得过于头脑简单。
Critics of the 'Add women and stir' approach suggest that we start over again, and look more closely at the very idea of hierarchy created by canons in art and music.	持"增加女性并搅局"观点的批评家建议我们重新来过，更加细致地考察由美术和音乐中的经典所造成的等级意识。
A similar approach to Citron's revisionist musicology is the book Old Mistresses: Women, Art, and Ideology, by Roszika Parker and Griselda Pollock.	罗西卡·帕克和格里塞尔达·波洛克的《旧情人：女性、艺术和意识形态》与西特伦的修订版音乐学研究方式类似。
Before the rise of modern art history, earlier histories routinely did recognize women artists' contributions.	在现代艺术史兴起以前，早期的历史例行公事式地承认了女艺术家的贡献。

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Vasari's Lives of the Artists, from the Renaissance period, shows women artists were recognized for their ability and success in his time.	文艺复兴时期瓦萨利的《艺术家生平》就已经显示出当时女艺术家靠她们的能力和成功获得了人们的认可。
As we just saw, our idea of 'genius' is relatively modern; in much of the past, artists were not seen as expressing deep spiritual needs or letting genius 'flow out' in their art. They were simply skilled craftspeople hired for jobs and trained through a system of apprenticeship.	正如我们刚刚看到的，我们的"天才"观是一个相对现代的概念。在过去的大部分时间里，艺术家并没有被人看作是在他们的艺术中表达了深刻的精神需要或让他们的天才在艺术中"喷涌而出"的人。他们只不过是通过系统的学徒训练被雇来做工的技能熟练的手艺人。
Art was often a family business, and some artistic families included sisters and daughters.	艺术常常是一个家庭的营生，一些艺术家庭的成员包括姐妹和女儿们。
Tintoretto's daughter Maria Robusti (1560–1590) worked as part of his studio system alongside others.	丁托莱托[4]的女儿玛丽亚·罗布斯蒂（1560——1590）当时作为作坊系统的一分子与其他人一起工作。
She may have done many portions of his works or even entire paintings, up to the time of her early death in childbirth – always a risk for women in the past.	她也许承担了丁托莱托作品的许多局部或者全部的绘制工作，直到她因为生小孩而死去——过去对于一位女性来说，做这样的工作是有风险的。
Medieval art was also done by both men and women in varied settings.	中世纪的艺术也是由在不同环境中的男性和女性创造的。
Both monks and nuns alike made tapestries and illuminated manuscripts.	修士和修女都同样制作了挂毯和手稿中的插画。
Queens and ladies of their courts did elaborate needlework as proof not only of ability but also of lofty social status in Renaissance England.	在文艺复兴时期的英国，皇后和她们宫廷中的贵妇们制作精细的刺绣品，她们不仅以此作为个人能力的证明，同时也将其当作她们高贵社会地位的见证。
Parker and Pollock explain that some kinds of art, for example flower painting, were dubbed 'feminine' for complex reasons.	帕克和波洛克解释说，某些艺术种类如花卉画，是因为复杂的原因才被认为是"女性化的"。
Women could not study nudes in the academies from the Renaissance through the nineteenth century to learn life drawing, and this blocked their participation in the all-important genre of history painting.	从文艺复兴到19世纪，女性不能通过在学院中研究裸体来学习写生，这阻碍了她们参与最重要的绘画门类——历史画的创作。
Northern European flower paintings that were previously admired began to seem 'delicate', 'feminine', and 'weak' by contrast to large bold canvases on	与在巨大的粗帆布上表现古典题材的作品相比，以前被推崇的那些北欧花卉画开始被人看作是"精致的"、"女性化的"和"柔弱的"。

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classical themes.	
Yet many male artists also have painted flowers: think of Monet's water lilies and Van Gogh's Irises and Sunflowers.	然而也有许多男性艺术家画过花：想想莫奈画的睡莲和凡·高画的《鸢尾花》和《向日葵》。
So what makes a flower painting 'feminine'?	那么，是什么东西让一幅花卉画变得"女性化的"呢？
Parker and Pollock trace the origins of prejudice to art historians who see both flowers and females as natural, delicate, and beautiful.	帕克和波洛克将这种偏见的起源追溯到一些艺术史学家那里，这些艺术史学家将花卉和女性都看作是自然的、精致的、漂亮的。
Their attitude ignores the content and skill of flower painters.	他们的这种态度忽视了花卉画画家的内容和技巧。
In some periods or regions, flower paintings epitomized high art, and their artists were honoured – viewers knew that bouquets in Dutch still-lifes by Maria Oosterwijk and Rachel Ruysch had symbolic meaning as part of vanitas images.	在某些历史时期或某些地区，花卉画象征着高雅艺术，绘制花卉的艺术家受到了尊敬。观众都知道由玛丽亚·奥斯特维奇和拉谢尔·鲁谢画的花束在荷兰静物画中作为"虚无"的形象而具有象征意义。
Many artists and scientists alike treasured the seventeenth-century flower paintings of Maria Sibylla Merian, who made important contributions to botanical and zoological taxonomy with her detailed, careful studies.	许多艺术家和科学家都珍爱玛丽亚·西比拉·梅里安画的17世纪的花卉画，这位画家细致的研究对植物学和动物学的分类做出了重要贡献。
A second example concerns twentieth-century textiles and fabric art.	第二个例子涉及20世纪的纺织品和织绣艺术。
Certain textile arts like Navajo rugs were often hailed as exquisite crafts but not recognized as art.	某些纺织品如纳瓦霍人做的地毯经常被人当作精致的手工艺品而大加赞赏，而非当作艺术品来认识。
When rugs or American women's quilts began to be exhibited in art museums, they were often detached from their cultural background, with no mention of their functions and origins.	当地毯和美国女性绣的被面开始在艺术博物馆里展出的时候，它们经常被人从文化背景中剥离出来，展览中很少提及它们的功能和来源。
Quilts were treated as merely abstract shapes and patterns, linked up to the then-current trend in 'high art' in galleries and museums (this is much like the elevation of Australian Aborigine dot paintings or African sculpture to abstract art, which I discussed in Chapter 4).	人们将那些被面与当时在画廊和博物馆中时兴的"高雅艺术"联系起来，仅仅把它们当作抽象的形状和图案来看待（这就像我在第四章讨论过的，人们将澳大利亚土著的圆点画和非洲雕塑提升到抽象艺术的高度）。
And when quilts, pots, blankets, and rugs got into art museums, they often were	当被面、陶罐、毛毯、地毯进入博物馆后，即使在知道（或者能够找出）是谁

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described as being made by 'anonymous' or 'nameless masters' – even when it was known (or could have been discovered) who produced the work!	制作了这些作品的情况下，人们还是常常将它们描述为由"匿名"或者"无名艺术大师"所作。
This suggests that women's art flows naturally, without struggle or training, and is too naïve to exemplify an artistic tradition or style.	这暗示女性艺术是自然流露出来的，不需要经过努力和训练，因此，它们由于太幼稚而不能被当作艺术传统或风格的范例。
But tradition plays a significant role in these 'feminine' arts, and various types of quilts had specific meanings and roles in women's lives. Women quilt-makers often signed and dated their quilts.	但是在这些"女性化的"艺术中，传统起到了重要的作用，那些制作被面的女性经常在被面上签名和注明日期，各种不同类型的被面在女性生活中都具有特定的意义和作用。
The Guerrilla Girls make this clear by discussing the African-American quilt-maker Harriet Powers, whose works now hang in the Smithsonian and the Boston Museum of Fine Arts.	游击队女孩通过讨论被面制作者——非裔美国人哈利雅特·鲍尔斯的作品说明了这一点，哈利雅特·鲍尔斯的作品现在被悬挂在史密森尼博物馆和波士顿美术博物馆中。
A feminine essence?	一种女性化的本质？
Some women artists have been recognized, like Georgia O'Keeffe.	有一些女艺术家如乔治亚·
But the Guerrilla Girls complain that this work is not treated on a par with men's: it is always downplayed by being labelled 'female.'	奥基夫已经得到了人们的认可，但是游击队女孩抱怨说这些女艺术家的作品并没有得到和男艺术家的作品同等的对待，它们总是被贴上"女性"的标签而不被重视。
In fact, Alfred Stieglitz, the gallery owner who later became O'Keeffe's husband, exclaimed when he first saw her paintings, 'At last! Finally a woman on canvas!'	事实上，阿尔弗雷德·施蒂格利茨，这位后来成为奥基夫丈夫的画廊老板在第一次看到奥基夫的画的时候，说道："终于，画布上总算看到一位女性的表现了！"
O'Keeffe always pooh-poohed the idea that her works were somehow 'feminine', but many viewers share Stieglitz's gut reaction that they express qualities of female experience.	奥基夫一直轻视那种认为她的画有些"女性化"的说法，但是许多观众和施蒂格利茨有着同样的内心感受，那就是奥基夫的作品表达了女性经验的某些特点。
Flowers are sexual organs, and O'Keeffe's large flower paintings often depict immense and engorged stamens and pistils, delighting in the petals' deep folds and plush textures. They do evoke (female) human genitalia in erotic ways (see Plate V).	花是植物的性器官，奥基夫的大幅花卉画常常描绘巨大饱满的雄蕊和雌蕊藏身于花瓣深深的褶皱和毛茸茸的纹理之中，它们确实能使人从色情的角度想起（女）人的生殖器。

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Judy Chicago, on the other hand, deliberately gave a sexual connotation to flower imagery on plates of The Dinner Party.	从另一方面说，朱迪·芝加哥有意给《餐宴》中盘子上花的形象赋予了一种性的含义。
She did not just hint at but really depicted female genitalia.	她不仅是暗示，而且是真正描绘了女性的生殖器。
Chicago sought a female representation of intimacies of the female body to counteract the mostly male depictions of women in pornography and high art.	芝加哥以女性的角度来表现女性身体的隐私，以此与大部分由男人所描绘的色情画和高雅艺术中的女性形象相抗争。
The Dinner Party celebrated female bodily experiences by linking visual representations to texts that conveyed women's power and achievement rather than passivity and availability.	《餐宴》将视觉表达与那种传达女性权力和成就的文本（而不是传达被动性和可利用性的文本）联结起来，赞美女性的身体体验。
But since 1979 when The Dinner Party was first exhibited, many writers, including feminists, have criticized it as either vulgar or too political, or else as too 'essentialist'.	但是从1979年《餐宴》第一次展出后，许多批评家，包括女性主义者，都批评它既粗俗又过于政治化或者说过于"本质主义"。
Some critics argue that art that focuses so much on anatomy and sexual embodiment ignores differences due to women's social class, race, and sexual orientation.	一些批评家说，如此关注解剖学和性表现的艺术忽视了由女性的社会阶层、种族和性取向所造成的差异。
The Dinner Party has been called simplistic and reductive – as if the achievements of women it is meant to celebrate are cancelled out by the omnipresent and repeated vaginal imagery of each place setting.	《餐宴》被评价为过于简单和直白，似乎它想要赞美的女性成就被每个地方反复出现的阴道形象所消解了。
A more recent strategy that some feminist artists employ, in contrast to Chicago's reductive and biological approach, is deconstruction.	不同于芝加哥的简化和描绘生理特征的方式，最近的一些女性主义者采用解构的策略。
They 'deconstruct' the cultural constructs of femininity by proposing that femininity is not real, but is the artificial product of images, cultural expectations, and ingrained behaviours, such as ways of dressing, walking, or using makeup.	她们提出女性气质是不真实的，是由形象设计、文化期待以及根深蒂固的行为方式（如着装、走路、使用化妆品）所制造出来的产品，她们以这种方式来"解构"女性气质的文化结构。
19. Cindy Sherman's Untitled Film Still #14, 1978, multiplies images of the artist as if to convey that her essence can't be pinned down.	图19辛迪·舍曼的《无题的电影剧照#14》（1978）。作品中所展示的艺术家的多重形象似乎要传达她不受约束的本性。
Many deconstructive feminists have	许多持解构主义态度的女性主义者在电

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worked in film and photography.	影和摄影领域进行创作。
An example of this approach, which differs radically from Chicago's, is the photography of Cindy Sherman.	在这方面辛迪·舍曼的摄影是一个范例，它完全不同于芝加哥的创作方式。
Sherman became known in the 1980s for the Untitled Film Stills series in which she depicted herself in a variety of poses and situations.	舍曼在20世纪80年代以《无题的电影剧照》系列而闻名，在这些作品中她表现自己的不同姿态和情境。
A chameleon, the young and bland-looking artist was unrecognizable from one scene to the next, as she changed her makeup, hairstyle, pose, and facial expressions.	这位表情乏味的年轻艺术家像一条变色龙，从一个故事场景到另一个故事场景，不断地变换着她的化妆、发型、姿态和面部表情，让人辨认不出来是她了。
By evoking scenes from old Hollywood melodramas and thrillers, the images conveyed vague feelings of tension and threat.	她的作品让人想起好莱坞的老情节片和恐怖片中的场景，作品中的形象传递了一种紧张和被恐吓的模糊感觉。
The 'real' woman behind the scenes remained hidden and could not be ferreted out.	场景后面的"真正的"女性被隐藏了起来，不能被人察觉出来。
Sherman had no 'essence' at all – let alone one rooted in biology or genitals.	舍曼的作品完全没有"本质"，更不要说基于生理和生殖基础之上的本质了。
Instead, in this work she is a construct of the camera, elusive, a mystery.	在她的作品中她是镜头的一个构成部分，神秘而难以捉摸。
But the images do not convey a negative message.	但是她的作品并没有传递负面信息。
Rather, they celebrate the female artist's ability to turn the tables on the men who have typically been empowered to show women and make them behave in socially approved ways.	它们赞美女艺术家在那些有权展现女性并使她们按照社会允许的方式来待人接物的男性面前扭转局面的能力。
Sex and significance	性别和重要性
Let me ask again, in looking at an artwork, is the gender or sexual orientation of the artist important?	在观看一幅艺术作品的时候，让我们再次追问，艺术家的性别和性取向重要吗？
My inclination is to waffle: at times yes, and at other times no.	我的个人意见近乎废话：有时候重要，有时候不重要。
Let me clarify this ambiguous answer as I sum things up.	当我对事实进行总结的时候，让我来澄清一下这个模棱两可的答案。
First, the fact is that gender has mattered in the history of art.	首先，性别在艺术史上具有重要意义。
Renoir allegedly and notoriously said, 'I paint with my prick'.	据传说雷诺阿[5]曾厚颜无耻地说："我用我的阴茎画画。"
Museum walls are dominated by female	就像游击队女孩所说的，博物馆的墙上

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and not male nudes, done by male and not female painters, just as the Guerrilla Girls have said.	挂满了女性的裸体而不是男性的裸体，它们全是由男画家而非女画家所作。
Male artists have often seen women as not only sexual objects but simultaneously as their inspirations and muses.	男艺术家不仅常将女性看作性对象，同时也将她们看作他们的灵感来源。
(Or, like Leonardo and Michelangelo, they displayed at least some homoerotic interest in idealized male nudes.)	（或者像莱昂纳多和米开朗琪罗那样，用他们理想化的男性裸体来展示他们对同性的某些兴趣。）
And there have been significant restrictions on women's ability to produce art and have their work recognized.	对女艺术家的艺术创造能力和作品的认可一直存在着诸多重要限制。
These range from the very overt (such as Rosa Bonheur's need to petition to wear trousers to visit the horses she wanted to paint) to the more covert (such as male critics' comments on O'Keeffe's flower paintings).	这种限制从非常公开的状态（如罗莎·博纳尔需要通过申请才能穿上长裤去观察她想要画的马）到较隐蔽的表现（就像男批评家对奥基夫的花卉画的评价一样）。
Gender matters if you are looking deeply into questions about who got into the canon of art or music history and why, with what sorts of work.	如果你深入调查谁为什么以及凭借什么类型的作品进入了美术史或者音乐史的经典行列，你就会发现性别很重要。
But it does not seem right to say that Bonheur's powerful horses are in any way 'feminine' or that, because Fanny Hensel could not get symphonies produced, her chamber music is somehow 'female' in its very nature.	但是因为范妮·亨塞尔不能得到创作交响乐作品的条件，就说她的室内乐在本质上来说有些"女性化"，或者博纳尔画的充满力量的马无论如何都是"女性化的"，这种看法似乎并不正确。
This leads to my second point, that gender can matter in art history (along with sexual preference) if it reflects a deep personal concern that the artist wants to express in a work.	这导致了我的第二个观点，即在一件作品中，如果性别（或性取向）反映了艺术家想要表达的深刻的个人关注，那它在艺术史上就很重要。
When an artist has any thought or feeling that shows up in a work, it is usually important to know about that to understand the work better.	通常当一位艺术家在作品中表现出任何思想或感情的时候，了解这些有助于更好地理解作品。
The artist might have a political aim (as Goya did in some of his paintings), or may wish to express a religious concern (like Serrano in Piss Christ), or feelings about death and mortality (like Damien Hirst in his shark piece).	艺术家的创作也许带有政治目的（如戈雅在他的某些作品中所表现出来的），或者想表达一种宗教上的关注（如塞拉诺在《尿浸基督》中所表现出来的）或对死亡和必死性的感受（如达明·赫斯特的鲨鱼切片）。

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Religion, sexuality, and politics have affected the output, imagery, and styles of artists over the centuries, from ancient Athens to medieval Chartres, and on up through the Renaissance and beyond.	从古代的雅典到中世纪的夏特尔，穿越文艺复兴和此后的艺术史，宗教、性征和政治在很多世纪里影响着艺术家的生产、作品中的形象和艺术风格。
Given that feminism and gay liberation were important political movements, recent art work unsurprisingly made gender and sexual orientation important.	即便女性主义和同性恋解放是重要的政治运动，近来的艺术作品仍然使性别和性取向变得重要起来，这毫不奇怪。
Such work continues a long-established tradition.	这样的作品延续了一种长期建立起来的传统。
It would be wrong-headed to overlook gender and sexuality in commenting on Mapplethorpe's work or Judy Chicago's Dinner Party; but good art is not exhausted by one theme.	在评价马普利索普的作品或者朱迪·芝加哥的《餐宴》时忽视其中的性别和性征是执迷不悟的。但是好的艺术不会被一个主题所耗尽。
An erotic dimension is consistent with lofty religious or mythological themes (as in Botticelli and Titian); and a political aim can be shown in work that is formally experimental and striking (like Rivera's murals or Picasso's Guernica).	艺术作品的情色的方面与其崇高的宗教或神话主题是相容的（就像波提切利和提香的作品所表现出的），一种政治目的能在充满形式实验并且令人震惊的作品中表现出来（就像里维拉的壁画或毕加索的《格尔尼卡》那样）。
The harder cases are about art where the role of gender in relation to meaning and expressive aims is unclear, but some critics claim it is relevant.	当性别与意义和表达目的之间的关系模糊不清的时候，这些艺术作品就变得难以解释了。但是一些批评家声称性别与意义和表达目的有关。
It seems surprising to think that Schubert's being gay (if he was) affected the meaning of his music. Some people more readily recognize, though, that Tchaikovsky's Pathètique Symphony expresses his tortured emotions about being a closeted gay man.	认为舒伯特的同性恋倾向（假定他有）影响了他的音乐作品的意义，这种想法听起来很奇怪，尽管一些人更愿意承认柴可夫斯基的《悲怆交响曲》表现了他作为一个隐秘的男同性恋者所经受的情感折磨。
And the new musicologists do believe they can detect stylistic and musical differences between the 'macho' Beethoven and the more 'expressive and lyrical' Schubert.	新一代的音乐学家确实相信他们能够察觉"充满男性气质"的贝多芬和更加具有"表现性、抒情性"的舒伯特在风格和音乐上的差别。
As I implied above, there are flowers and then there are flowers (or to rephrase Gertrude Stein, sometimes a rose is not a rose).	我在上文已经暗示，先有花再有艺术家的花（或者改述格特鲁德·斯坦的一句话：一朵玫瑰有时不就是一朵玫瑰）。
In order to interpret artworks, we must look beyond gender and sexual preference to the broader context that	为了阐释艺术作品，我们必须超越性别和性取向，看到给予所有艺术作品以意

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gives any art its meaning.	义的更宽广的社会文化背景。
For Rachel Ruysch in Holland in the 1740s, flower painting was part of the tradition of the vanitas image.	对于身处18世纪40年代荷兰的拉谢尔·鲁谢来说，花卉画是传统“虚无”形象的一部分；对于身处20世纪70年代旧金山的朱迪·
For Judy Chicago in San Francisco in the 1970s, flower imagery alluded to free female sexuality and a feminist stance about values and histories. O'Keeffe's flowers seemed to revel in a woman's independent awareness of her physical and spiritual self.	芝加哥来说，花的形象暗指自由的女性性欲和对于价值和历史的女性主义立场；奥基夫的花看起来像是女性对于身体自我和精神自我进行独立感知的一种狂欢，但这并不是她作品的全部，除了花之外，奥基夫还画过许多其他题材。
But this is not all that her work is about; O'Keeffe painted many subjects besides flowers; and even her flower images are also 'about' form, light, composition, and abstraction – just as female nudes by Picasso and De Kooning are 'about' cubism or expressionism, as well as libido.	即使是她的花的形象也与形式、光、构图和抽象“相关”，就好像毕加索和德·库宁所画的女性裸体与立体主义或表现主义有关，同样也关涉性欲一样。
Attention to sexuality may be relevant, but ultimately we need to think more deeply about how to interpret art.	关注性因素也许是必要的，但是我们最终需要更深入地思考怎样去阐释艺术。
That will be our topic for Chapter 6.	这将是我们第六章的主题。
	【注释】
	[1] 哈利雅特·鲍尔斯（1837——1910），美国非裔民间艺术家，曾为奴隶。她的被面艺术涉及传说故事、圣经故事和天文事件等内容。
	[2] 罗莎·博纳尔（1822——1899），法国著名风景和动物画家。她的绘画借鉴了巴比松画派的写实手法，同时又吸取了印象派的光色表现。
	[3] 阿尔泰米西娅·真蒂莱斯基（1593——1651），意大利画家，与其父都为著名画家卡拉瓦乔的追随者。
	[4] 意大利文艺复兴后期威尼斯画派的重要画家。
	[5] 法国印象派著名画家，他有很多作品表现自然光线下光色变化微妙的丰满的女性裸体。
Chapter 6 Cognition, creation, comprehension	第六章 认知、创造、理解

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Getting at meaning	理解意义
Gender and sexual preference – together with nationality, ethnicity, politics, and religion – all seem to have some impact on the meaning of art.	看起来性别、性取向与民族、种族、政治和宗教都对艺术的意义具有一些影响力。
People have debated for centuries about the meaning of some works of art – for example, the Mona Lisa's smile.	人们对于一些艺术作品的含义（例如《蒙娜丽莎》中人物的微笑）已经争辩了许多个世纪。
Does art bear a message in the way language does?	艺术也和语言一样负载着一定的信息吗？
What must we know to clarify an artwork's meaning: external facts about artists' lives, or internal facts about how their works were made?	为了搞清一件作品的意义，我们必须知道些什么？是有关艺术家生活的外部因素，还是有关他们如何制作作品的内部情况？
Can't we just look at an artwork for enjoyment?	我们不能只为享受而去看一件艺术作品吗？
I will take up questions about meaning and interpretation in this chapter, introducing and considering two main theories of art, the expression theory and the cognitive theory.	在本章中，我将通过介绍和考察两种主要的艺术理论——表现论和认知理论，来探讨关于意义和阐释的问题。
In Chapter 3, we reviewed John Dewey's claim that art was the best way to understand a culture.	在第三章中，我回顾了约翰·杜威的主张——艺术是理解一种文化的最好方式。
He thought you needed to learn how to understand the 'language' of art from a different society, but then it offers up a meaning.	他认为你需要学习如何去理解另一个社会团体的艺术"语言"，在另一方面，这种"语言"本身也提供了一种意义。
Art's language isn't literal – Dewey said that understanding art is like understanding another person.	艺术的语言不是文字的语言，杜威说，理解艺术如同理解另外一个人。
You may know how to interpret your beloved's smile, but can you summarize it in a sentence?	你也许知道怎样解释你所爱的人的微笑，但是你能用一句话将其概括出来吗？你之所以能解释它的意思是因为你了解它。
You understand its meaning because of your knowledge; and art too requires knowledge of context and culture.	理解艺术同样需要了解背景和文化方面的知识。
Buddhist art can't have a Christian meaning, nor would Brillo Box make sense to people in ancient Athens. Australian Aboriginal dot paintings might resemble modern art canvases from Paris and New York, but the artists' aims and	佛教艺术不可能有一种基督教的含义，《波里洛盒子》对于古代的雅典人来说没有任何意义，澳大利亚土著的圆点画也许与纽约和巴黎的现代油画相似，但是艺术家的目的和意图各不相同。

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intentions are very different.	
Both the expression and the cognitive theories of art hold that art communicates: it can communicate feelings and emotions, or thoughts and ideas.	艺术中的表现论和认知理论都认为艺术是交流的载体，它能交流感受和情感或者思想和观念。
Interpretation is important because it helps explain how art does this.	阐释之所以重要是因为它有助于解释艺术是如何做到这一点的。
Art acquires meaning in part from its context. For Dewey, this is the communicative context of a culture.	艺术的意义部分来自它的背景，对杜威来说，这是一种可交流的文化背景。
For Arthur Danto, it is the more specialized context of the artworld.	对阿瑟·丹托来说，这是更加独特的艺术世界背景。
An artist like Warhol creates work within a concrete situation which enables him to endow it with a certain meaning.	一位像沃霍尔这样的艺术家在一个具体的社会情境下创作作品，这种社会情境能使他赋予作品某种特定的意义。
When Warhol exhibited his Brillo Box, it meant (in part), 'This, too, can be art' – unlike the ordinary soap-pad boxes in a grocery store.	当沃霍尔展出他的《波里洛盒子》的时候，它的意思是（部分是这样）"这也能成为艺术"，这件作品已经不同于在零售商店卖的普通的肥皂包装盒了。
Sometimes critics advance interpretations that artists themselves reject. Feminist critics, for example, think that nudes done by great artists like Renoir, Picasso, and de Kooning reflect ways men have often seen women as their muses and/or sexual property.	对于作品，批评家有时会提出一些不被艺术家本人认可的阐释，例如，女性主义批评家认为由雷诺阿、毕加索和德·库宁这样的大艺术家画的裸体反映了男性看待女性的方式（他们将女性当作他们的缪斯女神或者性资产）。
What legitimizes an interpretation of a work, if the artist disagrees?	如果艺术家本人不同意批评家的观点，这种对艺术作品的阐释有什么合理性？
I would describe interpretations as explanations of how a work functions to communicate thoughts, emotions, and ideas.	我想通过解释一幅作品怎样发挥交流思想、情感和观念的功能来描述对作品的阐释。
A good interpretation must be grounded in reasons and evidence, and should provide a rich, complex, and illuminating way to comprehend a work of art.	一种好的阐释必须基于理性和证据之上，应该提供一种丰富、复杂和具有启发性的方法来帮助人们理解艺术品。
Sometimes an interpretation can even transform an experience of art from repugnance to appreciation and understanding.	一种阐释有时能将一种艺术体验从反感转变为对作品的欣赏和理解。
It will help if we look at an example.	下面这个例子就有助于我们了解这些。
Interpretation: a case study	阐释：一个案例研究
Although no one interpretation is 'true' in	尽管没有一种阐释是绝对"正确"的，但是

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an absolute sense, some interpretations of art seem better than others.	一些艺术阐释看起来比其他的更加合理。
Let's consider an artist whose work inspires interpretive disputes, the prominent Irish–English expressionist painter, Francis Bacon (1909–1992).	让我们来考察一位因作品阐释而引起争议的艺术家，杰出的爱尔兰裔英国表现主义画家弗兰西斯·培根（1909——1992）。
Bacon painted people who look tortured and despairing.	培根画了一些看起来是经受了折磨并且处于绝望中的人。
His figures are distorted, their mouths screaming – observers said Bacon made humans look like slabs of raw meat.	他画的人物是扭曲的，他们正张嘴尖叫，研究者说培根使人看起来像一块块生肉。
One gets this initial impression just from looking at the paintings.	人们正是从对他作品的观看中得出这种最初印象的。
For example, consider Bacon's monumental Triptych of 1973. In the centre panel a male figure sits on a toilet, while beneath him oozes a bat-shaped puddle of ominous blackness.	例如，仔细考察一下培根1973年创作的纪念碑式的《三联画》，在画面的中心一个男性人形坐在抽水马桶上，下面渗出一摊蝙蝠形的预示恶兆的泥浆。
The images look dark and disturbing; they almost reek of death.	画面形象看起来黑暗又令人不安，似乎在散发着死亡的气息。
But here, as in other canvases, formal features counteract the visceral emotional impact.	但是，这幅画就像其他画一样，画面的形式特征抵消了内在的情感碰撞。
The triptych format itself recalls religious icons and altarpieces.	三联画的形式本身让人想起宗教中的圣像和祭坛装饰。
Pain is offset by the almost static composition and use of deep, unusual colours.	作品中痛苦的感觉被几乎静止的构图和不同寻常的深颜色所抵消。
Reviewer Mary Abbe comments on these tensions in Bacon's work:	让我们来回顾一下玛丽·阿布关于培根作品中的这种张力的评论：
[F]or all their nastiness and brutality, there is something undeniably beautiful, even serene in these paintings. . . .	尽管这些画中充满了肮脏和残暴，然而其中却有一种不可否认的美甚至安详......
Bacon . . . achieved a kind of lyricism that makes even his most horrific subjects compatible with the drawing rooms in which many of them hung.	培根......获得了一种抒情手段，这甚至使他最恐怖的主题也能与它们的画面空间相协调。
Backgrounds of boudoir pink, persimmon, lilac and aqua combine with the calligraphic grace of his fleshy figures in images of stylized elegance.	在风格化的高雅图像中，以粉红色、柿子黄、丁香白和浅绿色构成的背景与对肉感人形的优雅描绘相结合。
Critics assemble interpretations using diverse approaches.	批评家们集中了运用各种方式进行的阐释。

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Some people downplay emotion and pursuit of meaning and focus only on compositional beauty.	一些人轻视作品对情感和对意义的追求，只关注构图的美感。
The formalist critic David Sylvester, an early defender, emphasized Bacon's use of abstraction in the face of many objections to the canvases' harrowing contents.	形式主义批评家戴维·希尔韦斯特是这种倾向的早期辩护者，在面对许多人对画面上的悲惨内容提出反对意见的时候，他很早就强调培根对抽象因素的运用。
Especially when first exhibited, Bacon's work (like Serrano's Piss Christ) overwhelmed viewers; so it was necessary to point out how these paintings really did manifest form.	特别是在培根作品（就像塞拉诺的《尿浸基督》一样）第一次被展出并颠覆了观众意识的时候，有必要指出这些画是如何真正显示了形式。
Sylvester went too far, though, by de-emphasizing the visceral emotional qualities of Bacon's work.	但是希尔韦斯特在这方面走得太远，为了达到目的他甚至降低了培根作品中内在情感因素的重要性。
Sylvester saw Bacon's 'screaming bloody mouths . . . simply as harmless studies in pink, white, and red'.	希尔韦斯特认为培根作品中"流着血尖叫着的嘴......只是在对粉色、白色和红色进行无关痛痒的研究"。
I would call Sylvester's early criticisms inadequate, then, as an interpretation of Bacon.	我想说，希尔韦斯特的早期批评作为对培根作品的阐释是不充分的。
To correct Sylvester's overly formalist approach, some critics go to the opposite extreme and provide a psychobiographical interpretation.	一些批评家为了更正希尔韦斯特过于形式主义的批评，走到了完全的对立面，他们提供了对培根作品的一种精神生物学阐释。
Because Francis Bacon had a horrendous relationship with his father, who whipped and kicked him out as a child for his homosexuality, he is ripe for Freudian theorizing.	弗兰西斯·培根小时候因为同性恋行为被他的父亲鞭打并被踢出家门，因此父子之间保持着一种可怕的关系。他的情况很适合弗洛伊德的理论。
Perhaps other aspects of Bacon's life are reflected in his art. His horrific imagery may reflect his experiences in cleaning corpses out of bombed-out buildings in London during World War II.	也许培根生活的其他方面在他的艺术中得到了反映，他那可怕的画面形象也许反映了他二战期间在伦敦被炸毁的建筑中清理尸体的经历。
Bacon led an unusually wild life of heavy drinking, gambling, and constant S&M sexual escapades.	培根过着一种不同常人的疯狂生活，他酗酒、赌博，并持续地进行性虐待的异常性行为。
Bacon himself rejected readings of his work in terms of either his personal obsessions or the supposed angst of the twentieth century.	培根本人拒绝别人根据他的个人困扰和想象中的20世纪的焦虑来研究他的作品。
He claimed his work was only about	他声称他的作品只关乎绘画。

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painting.	
He was obsessed with other painters, especially Velázquez, Picasso, and Van Gogh.	他迷恋其他画家，特别是委拉斯开兹、毕加索和凡·高。
Since Bacon recreated some of their famous works in his own distinctive style, it seems that his works are indeed about how to paint in a new and different era.	培根以他独特的风格重新创作了一些他们的著名作品，以致他的作品看起来好像真的关乎在一个新的不同时代如何画画的问题。
Still, I don't quite believe Bacon completely, nor would I rule out his biography altogether; it somehow provides background context for the raw urgency and harrowing content of the paintings.	然而，我还是不太相信培根所说的话，但我也不会完全排除他传记中的内容，传记提供了关于作品的可怕内容和原始创作冲动的一些背景资料。
Another critic, John Russell, helps us see that the blurred figures in Bacon's works had sources in the animal movement studies done by photographer Eadweard Muybridge.	另外一位批评家约翰·罗素帮助我们看到了培根作品中模糊的人形来源于摄影家艾德沃德·迈布里奇对于动物运动的研究。
The earlier artist's time-lapse photos gave rise to Bacon's images of running dogs and wrestling men.	早期摄影家的延时照片影响了培根作品中那些奔跑的狗和摔跤的男人的形象。
Russell explains that Bacon sought to blur the boundaries between representation and abstraction.	罗素解释说培根试图模糊呈现和抽象之间的边界。
In a sort of competition with abstract artists like Jackson Pollock, he used photography in a new way – almost as if denying the upstart medium's challenge to painting as the medium of realistic depiction.	在与杰克逊·波洛克这样的抽象主义艺术家之间进行的竞争中，培根以一种新的方式来利用摄影术，他好像完全否定了这种突然出现的写实媒体对于绘画的挑战。
Critical disagreement about the meaning of Bacon's work is typical of debates in the artworld.	关于培根绘画的批评论争是艺术世界中一种典型的辩论。
I do not think that such conflicts are insoluble.	我并不认为这些意见冲突是水火不容的。
Critics help us see more in the artist's work and understand it better.	批评家帮助我们看到了艺术家作品的更多方面，使我们更好地理解了它。
Interpretations are superior if they explain more aspects of the artist's work.	如果他们对艺术家的作品做出了更多方面的阐释，这种阐释就更高级了。
The best interpretations pay attention both to Bacon's formal style and to his content.	最好的阐释既关注培根作品的形式风格也关注其中的内容。
In interpreting Bacon, I would not 'reduce' his art to his biography, but	在阐释培根的时候，我不会将他的艺术

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some facts about his life seem to reveal things about how he painted people.	“浓缩”成他的传记，但是他的一些生平事迹似乎能揭示他是如何描绘人的。
For example, biographers explain that the image we have been considering, Triptych of 1973, was ‘about’ a particular death: it was both exorcism and commemoration of the suicide of Bacon’s former lover, George Dyer, who died in their hotel bathroom in Paris just before the opening of a major exhibit of Bacon’s paintings.	例如，传记作者解释了我们讨论过的那幅1973年的《三联画》中的形象，作者认为那幅画“涉及”一个特殊的死亡事件，它既是对乔治·戴尔（培根过去的情人）的自杀所使用的驱邪咒语，也是对其自杀的纪念。在培根一个重要画展开幕前，乔治·戴尔在巴黎酒店的浴室里自杀身亡。
Knowing this, one looks at the work differently – it still seems horrifying (perhaps more so), but is an even more impressive achievement of artistic transformation.	知道了这些，人们会用不同的眼光来看这幅作品，它看起来依然可怕（也许让人更加害怕），但它成为了一种令人印象更深刻的艺术变形的成果。
But content is not everything, either. Bacon’s forms, compositions, and artistic sources are also relevant.	但是内容同样并不代表一切，培根作品的形式、构图和艺术来源也同样重要。
My case study of how to proceed in interpreting Bacon illustrates the cognitive theory of art I favour: artwork like Bacon’s communicates complex thoughts, so it is similar to a language.	对如何阐释培根的个案研究说明了我喜欢的艺术认知理论：培根的艺术作品可以传达复杂的思想，在这一点上这样的艺术作品和语言一样。
But another popular account of art may seem to apply to Bacon, the expression theory, which holds that art communicates emotions, so is like laughing or screaming.	但是另外一种对于艺术的时髦解释——表现论看来可以运用到培根身上，这种理论认为艺术就像大笑和尖叫一样，能交流情感。
Bacon certainly seems to express feelings; indeed, some of his paintings themselves (and not just the people in them) seem to scream.	培根看起来确实想表达某种感受，实际上他的一些作品本身（不仅是作品中的人）就好像在尖叫。
Let’s take a closer look, then, at the expression theory of art.	那么，让我们更近距离地来考察一下艺术的表现论。
Expression theory: Tolstoy	表现论：托尔斯泰
As we might expect, the expression theory holds that art communicates something in the realm of feelings and emotions.	正如我们所希望的，表现论认为艺术能传达一些感觉和情感领域里的东西。
Leo Tolstoy, the Russian novelist (1828–1910), advocated this view in his famous essay, ‘What is Art?’. Tolstoy believed an artist’s chief job is to express and communicate emotions to an	俄国小说家列夫·托尔斯泰（1828——1910）在他的文章中提出这一观点：“什么是艺术？”托尔斯泰认为一位艺术家的主要工作就是将感情表达和传递给观众：

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audience:	
To evoke in oneself a feeling one has once experienced and having evoked it in oneself then by means of movements, lines, colours, sounds, or forms expressed in words, so to transmit this feeling that others experience the same feeling – this is the activity of art. . . .	在艺术家心里激起曾经体验过的感觉，然后通过运动、线条、色彩、声音或者文字表达的方式传递这种感觉，使其他人也能感受到这种感觉，这就是艺术行为......
The expression theory works well for certain artists or art styles, notably Abstract Expressionism, which seems to be all about the expression of feelings.	表现论对于某些特定的艺术家和艺术风格的阐释很有效，其中突出的例子是抽象表现主义，抽象表现主义似乎全都是为了表达感受。
Nudes by de Kooning, for example, seem to express the artist's ambivalent and complex feelings about women, as both alluring yet also frightening and devouring.	例如德·库宁画的裸体，像是在表达艺术家对于既充满诱惑又贪婪且令人恐怖的女人的某种矛盾而复杂的感受。
Mark Rothko's dark paintings seem to express depressed and sombre emotions.	马克·罗斯科的黑色绘画好像表现了某种压抑和阴沉的情感。
And Bacon's paintings express angst or despair.	培根的绘画表现了焦虑和绝望。
The expression theory also seems to work well for music.	表现论似乎也很适合阐释音乐。
Bach's music expresses his Christian spirituality – as does Wagner's music in Parsifal.	巴赫的音乐表现了他的基督教精神，就像瓦格纳在《帕西法尔》的音乐中所表现的那样。
Expression occurs in modern music as well: the Polish composer Penderecki's Threnody for the Victims of Hiroshima opens with a sequence of violin shrieks in blocks of high-pitched sound, which seem to express a post-nuclear scream of agony.	表现也存在于现代音乐中，波兰作曲家彭代雷茨基的《广岛遇难者的挽歌》以小提琴在高音区发出的一连串的尖利声音作为开场，似乎表达了一种核战后痛苦的尖叫。
But, criticizing Tolstoy, some theorists point out that an artist need not have the feeling in question in order to express it.	但是一些理论家在批评托尔斯泰的观点时指出，艺术家不需要为了表现一种感觉而先具有这种感觉。
If Bacon took weeks or even months to complete his Triptych of 1973, it seems unlikely he was himself 'feeling' one emotion the entire time.	如果培根花几个星期甚至几个月来完成他1973年的《三联画》，他似乎不可能在整个过程中都只"感受"着一种情感。
Penderecki, similarly, did not necessarily create his work when he was full of feelings about a bombed-out city (let alone the feelings of the bomb's victims).	与此相似，彭代雷茨基也不一定是在他满怀对一座被炸毁的城市的感受（更别说爆炸中遇害者的感受）时创作他的音乐作品的。

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He wrote expressive music with a different title, and only renamed the piece 'Hiroshima' later.	他以一个不同的标题创作了一部表现性的音乐作品，只是后来给这部作品重新命名为《广岛》。
When music or art expresses something, perhaps this has more to do with how it is arranged than with what the artist was feeling on a given day.	当音乐或者美术表现了一些什么的时候，也许人们更应该了解这部作品的结构方式，而不是去考察艺术家在一个特定的日子里正在感受什么。
The expressiveness is in the work, not the artist.	这种表现存在于作品之中，而不是在艺术家身上。
This expressiveness is what makes Penderecki's music function effectively in very different contexts – for example, in the score of Stanley Kubrick's spooky movie, The Shining.	这种表现使得彭代雷茨基的音乐能在完全不同的背景中有效地发挥作用，如在斯坦利·库布里克的灵异电影《闪光》的电影音乐中。
Freud on sex and sublimation	弗洛伊德的性和升华理论
Another theorist who saw art as expression was the pioneering psychoanalyst, Sigmund Freud.	另一位将艺术看作表现的理论家是精神分析学家中的先驱西格蒙德·弗洛伊德。
Of course, a key difference between Freud and Tolstoy was that Freud believed art expresses unconscious feelings – ones the artist might not even admit to having.	当然，弗洛伊德和托尔斯泰最关键的不同之处在于弗洛伊德认为艺术表现了潜意识的感觉，也许艺术家不会承认有这种感觉。
Freud described certain biologically based desires – both conscious and unconscious – that allegedly develop in all humans along predictable paths.	弗洛伊德描述了几种基于生理学上的欲望，它们既是有意识的也是无意识的，并且按他所说的那样在所有人心中按照预先设定的方式发展着。
His account of the mind and of expression in the arts has been very influential.	他关于意识和艺术中的表现的解释具有很大影响。
Freud saw art as a form of 'sublimation', a gratification that substitutes for the actual satisfaction of our biologically given desires (such as the desire for oral or genital pleasure).	弗洛伊德把艺术看作某种形式的"升华"——代替了我们对于生理上天生具有的欲望的一种满足。
Freud explained:	弗洛伊德解释说：
[The artist] is urged on by instinctual needs . . .; he longs to attain to honour, power, riches, fame, and the love of women; but he lacks the means of achieving these gratifications.	[艺术家]被本能的需要所驱动......他渴望获得荣誉、权力、财富、声望和女人的爱，但是他缺乏获得这种满足的途径。
So, like any other with an unsatisfied longing, he turns away from reality and transfers all his interest, and all his libido,	这样，就像其他渴求得不到满足的人一样，他从现实中转身，将他所有的兴趣和所有的性欲转变到创造幻想中的生活

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on to the creation of his wishes in the life of phantasy, from which the way might readily lead to neurosis.	的希望上去，这种行为可能会导致他得神经官能症。
The artist avoids neurosis by elaborating fantasies or day-dreams, providing a general source of pleasure for other people as well.	艺术家通过表现幻想或者白日梦来摆脱神经官能症，同时给其他人提供了一种常规的享乐资源。
Sublimation sounds like a negative concept – since we sublimate when we can't get the 'real thing'.	升华听起来像一个负面的概念，因为当我们不能得到"现实中的东西"的时候，我们才会升华。
But Freud held that sublimation was of great value, in part because it led humans to produce marvellous things like art and science.	但是弗洛伊德认为升华是很有价值的，部分原因是它使人创造出艺术和科学方面了不起的成果。
Also, we just cannot gratify every desire that arises, because to do so would destroy civilization by breaking down its necessary restrictions.	此外我们也不能让心里产生的每一种欲望都得到满足，如果这样，我们将因为放弃对文明的必要限制而破坏人类文明。
Freud held that art expresses unconscious and fairly universal desires. Freud studied biographies in order to try to grasp artists' personal histories, while emphasizing artworks' relationship to their creator's unconscious feelings and desires.	弗洛伊德认为艺术表达了潜意识中普遍存在的欲望，弗洛伊德为了把握艺术家的个人生平而研究生物学，他同时强调艺术作品与其创造者的潜意识感受和欲望之间的关系。
Since Freud, theorists have often found psychoanalytic interpretations insightful.	从弗洛伊德开始，许多理论家都发现心理分析的阐释方法很有见地。
A psychoanalyst might explain de Kooning's frightening huge female nudes in terms of 'castration anxiety'.	用心理分析中的"阉割焦虑"理论也许能解释德·库宁画的令人恐怖的巨幅女性裸体。
Other psychoanalytic studies are well known, including Freud's own account of Hamlet's 'Oedipus complex'. Freud also wrote about the Moses of Michelangelo, some of the paintings of Leonardo, and the 'uncanny' stories of E. T. A. Hoffmann.	其他心理分析研究也被大家所熟知，其中包括弗洛伊德对哈姆雷特的"俄狄浦斯情结"的独特解释，弗洛伊德还写过文章研究米开朗琪罗的《摩西》、莱昂纳多的一些绘画以及E.T.A.霍夫曼的"离奇"故事。
Freud's discussion of Leonardo da Vinci's work focuses on a childhood memory the artist had of being visited in his cradle by a bird of prey.	弗洛伊德关于莱昂纳多·达·芬奇作品的讨论集中于艺术家曾经在摇篮中被一只捕食的大鸟光顾的童年记忆。
Confused by a mistranslation of Leonardo's Italian word into German, Freud took this bird to be a vulture; he felt we can see the image of this vulture	莱昂纳多的文字由意大利文翻译到德文的时候出现了错误，这使迷惑的弗洛伊德将这只鸟理解为秃鹰，他觉得我们在莱昂纳多那幅名画《圣母、耶稣和圣安

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in a famous Leonardo painting of the Virgin with child and her mother.	娜》中能看到秃鹰的形象。
Freud goes on to analyse Leonardo's well-known imagery, like the famous smile of the Mona Lisa and his beautiful images of children's heads.	弗洛伊德接着分析了莱昂纳多那些人所共知的画面形象，如《蒙娜丽莎》中那有名的微笑以及漂亮的小孩头像。
Freud claimed these works refer back to the artist's childhood:	弗洛伊德声称这些作品反映了艺术家的童年：
If the beautiful children's heads were reproductions of his own person as it was in his childhood, then the smiling women are nothing other than repetitions of his mother Caterina, and we begin to suspect the possibility that it was his mother who possessed the mysterious smile – the smile that he had lost and that fascinated him so much when he found it again in the Florentine lady.	如果这个漂亮的小孩头像是他自己小时候肖像的复制，那么这个微笑的女人只可能是他母亲卡泰利娜的复制像，这样我们开始怀疑他母亲拥有这种神秘微笑的可能性，他在这位佛罗伦萨的女人身上再次发现了他曾经失去却令他着迷的微笑。
Not every expression theory requires accepting the assumptions of psychoanalysis.	并不是每一种表现论都需要接受这种想象性的心理分析。
Freud's theory does indeed ask a lot, with its commitment to the existence of unconscious desires, a 'libido' (which develops in regular stages), the logistics of sublimation, and so on.	弗洛伊德的理论确实提出了许多问题，它分析了潜意识的欲望、性欲（按照规定的步骤发展）、升华必备条件的存在，等等。
I next want to describe a group of expression theorists who focused less on biography than on art itself, holding that art is capable of expressing more conscious ideas and beliefs.	我接下来想要描述一群表现主义理论家，他们更多关注艺术本身而较少关注生物学，他们认为艺术能表达更多自觉的意识和信仰。
Expressing ideas	表现观念
A chief problem with expression theory, whether Tolstoy's or Freud's, is that it seems too limiting to insist that art can only express emotions (whether conscious or unconscious).	不管是托尔斯泰还是弗洛伊德的表现论都有一个主要问题，那就是它们过分受限于艺术只能表现情感（不管是有意识的还是无意识的情感）。
Ancient tragedies and medieval cathedrals, like Zen gardens and the paintings of O'Keeffe or Bacon, express more than mere emotions: belief systems, views of the cosmos and its order, ideas about abstraction in art, and so on.	古代悲剧和中世纪的大教堂像禅宗花园、奥基夫或培根的画一样，表达的不仅仅是情感，还有信仰体系、对宇宙及其秩序的看法、对艺术中抽象因素的认识等。
One way to put this objection is to say that art can express or communicate not just feelings but also ideas.	提出这种异议的一种方式是认为艺术不仅能表现或传达感受，也能表现和传达

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	观念。
This sort of revised or enhanced version of expression theory was developed by a variety of people, including Benedetto Croce (1866–1952), R. G. Collingwood (1889–1943), and Suzanne Langer (1895–1985).	这种表现论的修订版或者提升版是由许多人发展起来的，其中包括贝内德托·克罗齐（1866——1952）、R.G.科林伍德（1889——1943）和苏珊·朗格[1]（1895——1985）。
Though they disagreed about details, all three endorsed the view that art can express or convey ideas as well as feelings.	尽管他们在细节上有不同意见，但是他们三人都认为艺术能表现或传递观念和感受。
Langer argued that there is actually not such a sharp line between expressing ideas and emotions:	朗格辩解说实际上在观念和情感的表达之间并没有一条明确的分界线：
The word 'feeling' must be taken here in its broadest sense, meaning everything that can be felt, from physical sensation, pain and comfort, excitement and repose, to the most complex emotions, intellectual tensions, or the steady feeling-tones of a conscious human life.	"感觉"这个词在这里必须从最广泛的意义上来理解，它可以指所有能被感受的东西，从肉体的刺激、痛苦和舒适，兴奋和平静到最复杂的情感、智力上的紧张或者对有意识的人类生命的一种稳定感受。
Artists are often admired because they can express ideas in ways that are original, apt, and unique to a particular medium.	艺术家之所以被人崇拜，常常是因为他们能够用原初的、恰当的、只适合特定媒介的方式来表现观念。
Langer explains:	朗格解释说：
Sometimes our comprehension of a total experience is mediated by a metaphorical symbol because the experience is new, and language has words and phrases only for familiar notions. . . .	我们对于一种总体体验的把握常常需要一种隐喻性的符号作为中介，因为这种体验是全新的。语言中的词和短语只对熟悉的概念有效......
But the symbolic presentation of subjective reality for contemplation is not only tentatively beyond the words we have; it is impossible in the essential frame of language.	但是这种对于主观意图本体的象征性表达不仅是我们所拥有的词语暂时无法表达的，同时也是在语言的基本框架里无法实现的。
Whereas Tolstoy thought the artist had a feeling that 'boiled out' into a work, Collingwood argued that making art comes, in a sense, before having a feeling.	托尔斯泰认为艺术家的感受"融入"到了作品之中，科林伍德争辩说，在某种程度上，创作作品开始于拥有某种感受之前。
To express the feeling in art is part of understanding the feeling.	在艺术中表现这种感觉是理解这种感觉的一部分。
He explained, 'Until a man has expressed his emotion, he does not yet know what	他解释说："直到一个人的情感表现完了，他甚至还不知道这是一种什么样的情

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emotion it is.	感。
The act of expressing it is therefore an exploration of his own emotions.	表现的行为因此变成了一个探索自身情感的过程。
He is trying to find out what these emotions are.'	他想弄明白这种情感是什么。"
When viewers follow the artist's efforts, we recreate the process of self-discovery, so we too become artists: 'As Coleridge puts it, we know a man for a poet by the fact that he makes us poets'.	当观众追随艺术家的这种努力时，我们重新创造了这个自我发现的过程，因此我们也变成了艺术家："这正如柯勒律治所提出的那样，我们之所以认识一个诗人是因为他把我们变成了诗人"。
Foucault and Las Meninas	福柯和《宫娥》
Expression theories often emphasize the individual artist's desires and emotions. But the role of the artist is downplayed by more recent proponents of the so-called 'death of the author' view, like French theorists Roland Barthes and Michel Foucault.	表现论常常强调个体艺术家的欲望和情感，但是艺术家的作用被最近那些支持所谓"作者死亡"观点的人所轻视。这些人有法国理论家罗兰·巴特和米歇尔·福柯。
Foucault (1926–1984) wrote his influential article, 'What is an Author?', in 1969.	福柯（1926——1984）1969年写了那篇很有影响的文章《什么是作者》。
He argued that we use the notion of the author so as to identify things as 'works' which somehow have importance and 'regulate discourse'.	他辩解说，我们使用作者这个概念是为了识别"作品"这类东西，因为其恰好具有重要性和"规训话语"。
Foucault criticized what he called 'the author-function' – he thought that we become too locked into the search for correct interpretations by deferring to 'what the author intended'.	福柯批评他称之为"作者功能"的东西，他认为我们太局限于通过接受"作者想要做什么"来寻找对作品的正确解释。
What is his own alternative explanation of meaning?	那么，他自己对意义的另一种解释是什么呢？
An illustration of Foucault's views comes in the opening chapter of his 1966 book, Les Mots et Les Choses (The Order of Things), where he discussed a very famous painting by Velázquez, Las Meninas (The Maids of Honour).	福柯观点的一个例证来自他1966年的著作《事物的秩序》的开头一章，在这里福柯讨论了委拉斯开兹一幅非常有名的画《宫娥》。
Velázquez's huge masterpiece, painted in 1656, is a portrait of the little princess or Infanta of Spain with her maids.	委拉斯开兹的这一巨幅杰作画于1656年，是一幅描绘和女仆在一起的西班牙小公主的肖像。
They are shown in a large room, surrounded by other characters, including the artist himself, who stands at his easel.	画面中的人出现在一个巨大的房间里，她们周围还有其他人物，其中包括艺术家自己，他站在画架前。

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We also notice a dog, windows, a doorway, paintings on the walls, and a mirror in the far background.	我们还看到一条狗、几扇窗户、一扇门、挂在墙上的几幅画和在远处背景中的一面镜子。
The mirror reflects a dim image of the Infanta's parents (and the artist's patrons), the King and Queen of Spain.	镜子中反映出公主的父母（也是艺术家的赞助人）——西班牙国王和王后的模糊形象。
Velázquez's painting presents a kind of paradox or conundrum to viewers.	委拉斯开兹的画给观众提出了一种似是而非的东西或者说有双关意思的难题。
It is hard to interpret because of visual puzzles it raises.	由于它引起的视觉困惑，人们很难对其做出阐释。
For example, the artist in it is working on a huge painting – one, incidentally, with roughly the proportions of this painting – but we cannot see it.	例如画中的艺术家正在绘制一幅巨大的画——顺便提一下，画中的画和《宫娥》的比例大体一致——但是我们不知道他在画的是什么。
If we could, would it be this very painting?	如果我们能看到，它会是我们正在看的这幅画本身吗？
And further, what is the source of the image in the mirror of the king and queen?	此外，镜子中的国王和王后的形象又是来自何处？
For them to be reflected seems to imply their presence before the painting itself – but this is where we ourselves stand when we gaze upon it!	对他们形象的投映似乎为了暗示他们就出现在这幅画前面，但他们所处的位置正是我们站立着看画的位置！
20. In Diego Velázquez's Las Meninas, 1656, the artist depicts himself creating a painting; is it this very painting?	图20在迪亚戈·委拉斯开兹的《宫娥》（1656）中，艺术家描绘自己正在画画的情景，他画的就是这幅画吗？
Foucault narrated an engaging tour through this painting, which he called 'a representation of representation'.	福柯描述了在这幅画前进行的一次迷人的视觉游历，他称之为"一种再现的再现"。
The work depicts many modes of visual reality, including pictures, doorways, people, and even light itself.	这幅画描绘了许多表现视觉现实的模式，其中包括图画、门、人物甚至光线本身。
Foucault interpreted the work not in terms of what was meant by its 'author', the artist, but as exemplifying the view of its time period.	福柯不是按照"作者"（即艺术家）的意图来阐释作品，而是将其作为作品所处时代观看方式的范例。
Foucault labelled this sort of cultural viewpoint an 'episteme'.	福柯将这种特定文化的观点标明为"知识"。
Las Meninas typifies the early modern episteme, which placed a new focus on self-consciousness and on the perceiver's role in viewing the world.	《宫娥》典型地反映了现代前期的知识，人在观看世界时，这种知识将一种新的关注注入感知者的自我意识和角色定位。

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The ironic thing is, according to Foucault, that in this episteme, the subject cannot truly perceive himself.	具有讽刺意味的是：根据福柯的理论，在这种知识中，知识主体并不能真正感知他自己。
We viewers seem to be displaced by the king and queen, who are the painting's owners and commissioners, hence its 'proper' viewers.	我们这些观看者似乎被国王和王后取代了，他们是这幅画的所有者和委托人，因此，他们才是这幅画"严格意义上的"观众。
And we cannot see or 'own' the resulting painting, because its back is turned to us.	我们不能看清或者"拥有"这幅画，因为它背对着我们。
Foucault's interpretation of Las Meninas has been challenged by scholars who think he was mistaken about details of the painter's use of perspective. They debate, as well, who or what is shown in the mirror.	福柯对于《宫娥》的阐释受到了一些学者的质疑，他们认为福柯把画家如何使用透视的细节搞错了，他们争辩说，还不如搞清楚镜子里到底画的是谁或者是什么东西。
Perhaps the mirror image reflects not a king and queen who are hypothetical viewers from where we are, outside the painting, but rather their images within the canvas Velázquez is working on in the picture – since its back is to us, we cannot be sure.	也许镜中投映的形象不是被设想为站在我们所处位置（画面之外的）的国王和王后，而是委拉斯开兹正在画的那幅画中的人物形象。因为这幅画背对着我们，所以我们不能确认到底是怎样的情况。
A key point to take away from this brief overview is that, even though Foucault rejected the claim that we should interpret art by looking into the artist's mind, he assumed that artworks do have meanings.	削弱这种简略的总体看法的一个关键点是：即使福柯反对我们通过考察艺术家的思想意识来阐释艺术，但是他假定艺术作品确实具有某些意义。
Meaning is a matter not so much of artists' desires and thoughts, as of the era in which they live and work.	与其说意义与艺术家的欲望和思想有关，不如说它与艺术家生活和工作的时代相关。
Artists share thematic concerns in a given episteme with other intellectuals, including philosophers and scientists.	艺术家与其他知识分子（包括哲学家和科学家）共享特定知识背景下的关注主题。
By focusing on the social and historical context of artists, Foucault's view turns out to resemble those of Dewey and Danto; all seem to agree that art has a meaning grounded in both culture in general and in the specifics of a historical context.	通过聚焦于艺术家的社会和历史背景，福柯的观点变得与杜威和丹托的观点相似。他们好像都同意艺术具有一种意义，这种意义是基于总体文化和具体历史背景之上的。
Cognitive theories: pragmatism	认知理论：实用主义
John Dewey, whose views I keep referring to in this book, is known as a leading advocate of the philosophical	我在这本书里不断提到约翰·杜威的观点，他以实用主义哲学方法的主要倡导者而著称。实用主义是美国对世界哲学

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approach of pragmatism, a major American contribution to philosophy.	最主要的贡献。
Pragmatists before Dewey, like William James and Charles Sanders Peirce, developed a new theory of truth that emphasized usefulness or even 'cash value' rather than abstract ideals, such as a correspondence with 'Reality'.	杜威之前的实用主义者如威廉·詹姆斯和查尔斯·桑德斯·皮尔斯发展了一种新的真理观，强调有用性或者甚至是"钞票价值"而不是抽象的理念（比如"现实"的对应物）。
The pragmatists defined knowledge as more than a matter of espousing propositions and truths. They held there can be 'knowledge how' and emotional knowledge, for example.	实用主义者规定知识不仅是一种支持性的建议以及真理，例如，他们认为会有"技能知识"和情感知识。
Dewey defined knowledge as 'instrumental' and explained this by saying that it 'is instrumental to the enrichment of immediate experience through the control over action that it exercises'.	杜威将知识定义为"工具"，他解释说知识"是通过控制它指导下的行动而获得直接经验的工具"。
I classify Dewey's approach to art as a cognitive theory because he applied his pragmatist account of knowledge to the analysis of art in his book, Art as Experience.	我之所以将杜威的方式归类到艺术的认知理论中去，是因为他在他的著作《艺术即体验》中，将实用主义对知识的解释运用到了艺术分析之中。
He emphasized art's role in enabling people to perceive, manipulate, or otherwise grapple with reality.	他强调艺术在促进人们感知、操控或者把握现实方面所发挥的作用。
Art has a function in our lives and should not be remote and esoteric.	艺术在我们的生活中具有某种功能，不应该使它变得遥远与深奥。
Art is not just something to store on a shelf, but something people use to enrich their world and their perceptions.	艺术不是某种被藏到架子上的东西，而是人们用来丰富他们的世界和感知的东西。
Dewey argued that art can be a source of knowledge just as much as science.	杜威争辩说艺术能提供和科学同样多的知识资源。
Art conveys knowledge of how to perceive the world around us, something not readily reducible to a series of propositions: '[T]he medium of expression in art is neither objective nor subjective.	艺术传递着如何去感知我们周围世界的知识，这是某种不能被缩减为一系列主张的东西："艺术的表现媒介既不是客观的也不是主观的。
It is the matter of a new experience in which subjective and objective have so cooperated that neither has any longer an existence by itself'.	它是一种新体验，在这种体验中客观和主观彼此协作，任何一方面都不能只靠自己而存在。"
What we learn from art depends upon our	我们能从艺术中获得什么，取决于我们

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aims, situations, and purposes, and it is always 'active' or relevant to a lived experience.	的目的、状况和意图，它总是"活跃"的或者与生活体验相关联。
A more recent philosopher who developed the pragmatist view of art was the late Nelson Goodman, a Harvard professor whose important book, Languages of Art, was published in 1968.	一位离我们更近的发展了实用主义艺术观的哲学家是哈佛大学教授纳尔逊·古德曼，他的重要著作《艺术的语言》出版于1968年。
Like Dewey, Goodman championed art's role in our lived experience.	和杜威一样，古德曼鼓吹艺术在我们生活体验中的作用。
Goodman too did not restrict the definition of knowledge or cognition to a mere dry list of true statements. He wrote:	古德曼也没有将知识或认知的定义局限于一系列枯燥的表述之中，他在书中写道：
What we know through art is felt in our bones and nerves and muscles as well as grasped by our minds . . . [A]ll the sensitivity and responsiveness of the organism participates in the invention and interpretation of symbols.	我们通过艺术所知道的东西在我们的骨头、神经和肌肉中，它也被我们的意识所把握......有机体所有的感觉和反应都参与了象征的发明和阐释。
Languages of Art developed Dewey's view of art as a kind of language, as Goodman analysed the complex structures of symbols that achieve meaning and reference in art.	当古德曼分析那些在艺术中获得意义和参照的复杂的象征结构的时候，《艺术的语言》发展了杜威提出的艺术即一种语言的观点。
Different arts do this differently: music has a score whereas dance does not; different notation systems apply to art forms like poetry and music; and painting or sculpture function to communicate in still other ways.	不同的艺术在这方面的表现是不同的：音乐有乐谱而舞蹈却没有，不同的观念体系被运用到诗歌和音乐这样的艺术形式之中，绘画或雕塑用其他的方式来发挥交流的功能。
But each form of art enlarges upon our understanding of a world.	但是每一种艺术形式都扩大了我们对于同一个世界的理解。
Goodman held that art can fulfil the same criteria that make scientific hypotheses successful: clarity, elegance, and above all 'rightness of rendering'.	古德曼认为：艺术也同样能达到那些促使科学设想获得成功的标准——清晰、优雅和"恰当的表现"（这是最重要的）。
In Goodman's pragmatist view, scientific theories and artworks create worlds that seem right in relation to our needs and habits (or what can become our habits).	在古德曼的实用主义观点中，科学理论和艺术作品创造了与我们的需要和习惯（或者能成为我们的习惯的东西）似乎恰好相关的世界。
If they do this, they help us, as Goodman puts it at the very conclusion of Languages of Art, 'in the creation and comprehension of our worlds'.	就像古德曼在《艺术的语言》的结论中所提出的那样，如果它们能够做到这一点，它们就能"帮助我们创造和理解我们所处的世界"。

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Goodman did not talk much about what individual artists actually say in their works.	古德曼没有太多谈到艺术家个人在他们的作品中实际表达的东西。
There is very little in his book on the topic of interpretation.	他在书中也很少谈到阐释。
An important influence in Goodman's book was the perceptual psychology of his day.	古德曼的著作主要受到了当时的感知心理学的影响。
He was concerned with how the various arts achieve a cognitive value by altering our modes of perceiving and interacting with the world around us.	他关注各种艺术如何通过改变我们的感知模式以及我们与周围世界互相影响的模式，从而获得一种认知价值。
In this regard he is, despite many surface differences of style and aims, again a true heir of Dewey, because both men see art as something that we humans employ to engage with our environment – by transforming our perceptions, art energizes us.	考虑到他的这些观点，尽管他和杜威在风格、目标方面有许多看似不同的观点，但是他却是杜威真正的继承人，因为他们两人都将艺术看作人类用来干预周围环境的某种东西，通过转变我们的感知，艺术给予我们活力。
Mind, brain, and art	意识、大脑和艺术
Studies of perception and the mind have grown and changed radically since the era of Freud, Dewey, and even Goodman.	从弗洛伊德、杜威甚至古德曼所处的时代开始，对于感知和意识的研究已经发生了根本性的进展和改变。
The new field of cognitive science – an exciting intersection among psychology, robotics, neuroscience, philosophy, and artificial intelligence – has major consequences for our understanding of the creation, interpretation, and appreciation of artworks.	作为横跨心理学、机器人技术、神经系统科学、哲学和人工智能的一门令人激动的学科，新的认知科学领域对于我们如何理解艺术的创作、阐释和欣赏已经有了重要的影响。
Neuroscientists have used MRIs to study how the brain activities of artists differ from those of non-artists in performing tasks like drawing portraits or abstract designs.	神经系统科学已经使用了磁共振成像来研究在完成肖像画或者抽象设计的时候，艺术家和非艺术家的大脑活动之间有什么不同。
New scientific studies explain how visual perspective works in painting, or why we regard certain patterns and colours as beautiful.	新的科学研究解释了在绘画中我们的视觉观察如何发挥作用或者为什么我们会认为某些图案和颜色是漂亮的。
If new studies of memory and the brain disprove Freud's fundamental hypotheses about the mechanism of repression, then Freud's theory of libido becomes less plausible, and psychoanalysis is undermined as a theory of art.	如果有关记忆和大脑的新研究不同意弗洛伊德关于压抑机制的基本假设，那么弗洛伊德的利比多理论就不会那么貌似有理了，心理分析就不再能成为一种艺术理论。

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Recent work in perceptual psychology has been taken to undermine some key aspects of Goodman's theory about which images count as 'realistic' and why.	最近在感知心理学上的研究已经在某些重要方面推翻了古德曼关于哪种图像是“现实”的以及为什么如此的理论。
The cognitive revolution is being applied within film theory to explain how we comprehend the visual depictions of people, places, and narratives in movies.	认知研究的革命已经被运用于电影理论中，它被用于解释我们如何把握电影中对人、地点和叙事的视觉描写。
Researchers are conducting empirical studies to explore how humans interpret and remember musical structures.	研究者正在进行关于人类如何阐释和记忆音乐结构的实验性研究。
In her book Language, Music, and Mind, Diana Raffman discusses research in music perception that explains certain aesthetic phenomena such as the so-called 'ineffability' of music.	黛安娜·拉夫曼在她的著作《语言、音乐和意识》中讨论了在音乐感知方面的研究，这项研究解释了某些审美现象，诸如音乐中所谓的“不可言说感”。
Semir Zeki supports Alexander Calder's claim that secondary colours would 'confuse' the clarity of his mobiles in neurological terms by studying how our brain cells signal the perception of motion.	泽米尔·泽基[2]支持亚历山大·考尔德[3]的看法，考尔德认为通过研究我们的大脑细胞如何发信号给运动感知，混合色会从神经功能上“扰乱”对他的活动雕塑的清晰认知。
Zeki believes 'that artists are in some sense neurologists, studying the brain with techniques that are unique to them, but studying unknowingly the brain and its organization nevertheless'.	泽基认为“艺术家在某些意义上是神经学专家，他们可以以独特的技巧来研究大脑，然而却是不知不觉地研究大脑及其组织”。
21. Scientists Chris Miall and John Tchalenko studied the brain of artist Humphrey Ocean doing a portrait sketch (1998); they also did MRIs of his brain at work.	图21科学家克里斯·迈阿尔和约翰·切阿仑科研究正在画肖像速写（1998）的艺术家汉弗莱·欧莘的大脑活动，他们还对他工作时的大脑进行了磁共振成像检查。
Perhaps not surprisingly, some people worry that a scientific explanation of art will be reductive.	也许并不奇怪，一些人担心对艺术做出一种科学解释将会是简单化的。
The sceptics might shake their heads over a recent discussion about art and beauty in The Journal of Consciousness Studies, summer 1999, where V. S. Ramachandran, a prominent professor of neuroscience and psychology, attempted to articulate eight criteria or conditions of artistic experience:	怀疑者也许会不接受最近（1999年夏天）在《意识研究期刊》上关于艺术与美的讨论。在这次讨论中，卓越的神经系统科学、心理学教授V.S.拉马钱德兰试图概括艺术体验的八个标准或者条件：
We present a theory of human artistic experience and the neural mechanisms	我们提出一种有关人的艺术体验以及调节这种体验的神经机能的理论。

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that mediate it.	
Any theory of art (or, indeed, any aspect of human nature) has to ideally have three components.	任何理想化的艺术理论（或者人类本性的任何方面）必须具有三个组成部分：
(a) The logic of art: whether there are universal rules or principles;	（1）艺术的逻辑——是否有普遍的规则或者原则？
(b) The evolutionary rationale: why did these rules evolve and why do they have the form that they do;	（2）进化的基本原理——为什么这些规则会进化以及为什么它们具有它们现在的形式？
(c) What is the brain circuitry involved?	（3）其中大脑的运行路线是什么？
Our paper begins with a quest for artistic universals and proposes a list of 'Eight laws of artistic experience' – a set of heuristics that artists either consciously or unconsciously deploy to optimally titillate the visual areas of the brain.	我们的文章从追问艺术的普遍原则开始，提出了"艺术体验的八个法则"，这是一套启发法，艺术家可以有意识或无意识地加以运用，最有效地愉悦大脑的视觉部分。
Ramachandran's claim to articulate the principles of art seems grandiose and subject to challenge.	拉马钱德兰要求概括艺术原则的主张看起来宏大但又容易受到别人的挑战。
(To be fair, the journal did publish criticisms from scientists, artists, and art historians.)	（为了公平起见，这本期刊也发表了来自科学家、艺术家和艺术史学家的批评。）
The scientist assumes that all art aims at beauty (he even slips into speaking about what is 'pretty'); but we know from Chapter 1 (on blood) that this is not true.	这位科学家假设所有艺术都以美作为追求目标（他甚至退到谈论什么是"漂亮"上去了），但是我们从第一章（关于鲜血）得知这种认识是错误的。
Further, his choice of the verb 'titillate' in the quotation above seems all too apt, because many of the article's illustrations are depictions of erotic nude females.	此外，他在上面的引文中使用了"愉悦"这个动词，看起来具有太强的个人倾向，因为这篇文章中的许多插图都是描绘色情的裸女的。
The article suggests that 'our' interest in their beauty derives from universal evolutionary imperatives – a point that cries out for some Guerrilla Girls intervention!	这篇文章表明"我们"对于艺术品美的兴趣来自普遍的进化规则，这是迫切需要某些游击队女孩进行干涉的一个观点。
Although it is easy to criticize, Ramachandran's article does present intriguing proposals, for example, concerning the importance of the 'peak shift effect', a phenomenon well known in psychological studies, where a subject trained to recognize and respond to a phenomenon will respond even more strongly to an exaggerated instance of it.	尽管我们很容易对拉马钱德兰的观点进行批判，但是他的文章确实提出了有意思的建议，例如，关注"极端转换效应"的重要性。这是在心理学上广为人知的一种现象，一个通过训练来认识一种现象并对其做出反应的受试者对于这种现象的夸张性实例将做出更强烈的反应。

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This might explain the success of caricatures, or of art that shows something recognizable with an extreme and shifted shape or colour system.	这也许能解释漫画或者用极端、变幻的形状和色彩体系来表现某种可辨认形象的艺术能取得成功的原因。
In the end, since art inevitably depends on perceptual and cognitive processes, new research into the neurological bases for art is interesting and suggestive.	最后，既然艺术不可避免地要依靠感知和认知过程，那么研究艺术的神经功能基础是有趣和有启发性的。
Interpretation as explanation	作为解释的阐释
Let me sum up.	让我来做一个总结。
On the sorts of art theory considered in this chapter, expression theory and cognitive theory, art plays a key role in human communication.	在本章考察的艺术理论——表现论和认知理论中，艺术在人的交流中发挥了关键作用。
This makes interpretation an important task because it attempts to articulate what an artist or artwork communicates.	这使得阐释变成了一项重要任务，因为它想要清楚概括艺术家或艺术品交流的内容。
The expression theory focuses on what an artist is expressing in a work.	表现论集中研究艺术家在作品中想要表现什么。
Some proponents of this view, like Tolstoy and Freud, emphasized that what is expressed are feelings and desires (conscious or unconscious).	一些支持这种观点的人（像托尔斯泰和弗洛伊德）强调被表现的是感觉和欲望（有意识或无意识的）。
Other thinkers (Croce, Collingwood, Langer) argued that art helps artists express their own emotions in complex ways that were linked to expressing ideas.	其他思想家（克罗齐、科林伍德、朗格）辩解说艺术以复杂的方式帮助艺术家表达情感，这往往和表现观念相关。
This approach to expression theory comes closer to the cognitive theory of art, which holds that art helps provide knowledge.	这种表现论更接近艺术的认知理论，它认为艺术有助于提供知识。
Dewey's pragmatist view of art emphasized art as a form of insightful cognition, employing a language-like structure.	杜威的实用主义艺术观强调艺术即一种有洞察力的认知形式，认为艺术运用了类似语言的结构。
Of course, there are also disagreements about how audiences 'receive' the feelings or thoughts of an artist: by direct transmission (Tolstoy), by recognizing a common fantasy (Freud), by sharing an episteme (Foucault), or by a process of language-like interpretation (Goodman).	当然，对于观众如何"接受"艺术家的这种感觉或思想也存在不同意见，有人认为是直接传递（托尔斯泰），有人认为是通过认可一种共同的幻想（弗洛伊德），有人认为是通过共享一种知识（福柯）或者通过一个类似语言阐释的过程（古德曼）。
Many people who have theorized about how to interpret art, whether using	许多人对如何阐释艺术进行了理论总结，不管用表现论还是用认知理论，它

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expression or cognitive theories, share the fundamental idea that art is a branch of meaningful human activity through which people with minds can communicate.	们都具有共同的基本理念，那就是艺术是一种有意义的人类活动，通过它，有意识的人能够交流。
To explain this, art theorists draw on philosophy, and also on the human sciences, such as anthropology, sociology, and psychology, especially perceptual psychology.	为了解释这一点，艺术理论家吸收了哲学和人文科学（如人类学、社会学、心理学，特别是感知心理学）方面的知识。
Freud's art theory developed out of his own new account of the mind.	弗洛伊德的艺术理论是从他自己对意识的重新解释中发展出来的。
Foucault embraced a less individualized and biological, and more social-historical, approach to constructing his account of the mind.	福柯的理论包含较少个人化和生理学上的东西，但包含着更多的社会史方法，通过这种方法福柯建构了他对于意识的解释。
Dewey thought art was organically based, but also culturally situated.	杜威认为艺术是建立在身体机能之上的，也是置于文化中的。
Goodman turned for inspiration and insight to the top perceptual psychologists of his day.	古德曼从他所处时代的最高水平的感知心理学中寻求灵感和洞见。
All these art theorists might be intrigued by new developments in cognitive science.	所有这些艺术理论家可能都被认知科学的新发展激起了研究兴趣。
I agree with Dewey that art is a cognitive enterprise.	我同意杜威关于艺术是一项认知活动的观点。
That is, artists like Francis Bacon express thoughts and ideas in a way that can be communicated to audiences, enriching our experiences.	也就是说，像弗兰西斯·培根这样的艺术家以一种能传达给观众的方式来表达思想和观念，丰富了我们的体验。
Artists do this in a context, and their 'thoughts' serve some specific needs within that context.	艺术家是在一定的社会历史环境中做这些的，他们的"思想"能满足那种背景的特定需要。
Artists now function within the context of what Danto has called the 'artworld,' a set of institutions linking them to a public within a social, historical, and economic environment.	艺术家现在在丹托所说的"艺术世界"背景下发挥作用，在这个"艺术世界"中，一系列的机构将艺术家与社会、历史和经济环境下的公众联结起来。
They create or transmit knowledge through recognized venues: exhibitions, performances, publications.	他们通过公认的渠道创造和传播知识：展览、表演、出版。
Artists use symbols to represent and express feelings, opinions, thoughts, and ideas.	艺术家运用符号再现和表达感觉、观点、思想和观念。
Artists communicate to an audience,	艺术家将它们传递给观众，反过来他们

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which in turn must interpret the artworks.	必须能对艺术作品做出阐释。
To 'interpret' is to offer a rational construal that explains the meaning of an artwork.	"阐释"就是给一件艺术作品的意义提供一种合理的解释。
I do not believe that there is one true account of 'the' cognitive contribution made by an artwork.	我不相信能对艺术作品做出这种认知贡献的只有一种真正的解释。
But some interpretations work better than others.	只不过有些阐释比其他阐释更有效罢了。
The most advanced interpretations are reasoned, detailed, and plausible; they reflect background knowledge and community standards of rational debate.	最高级的阐释是理由充分的、细节丰富的、似乎可信的。它们反映了背景知识和理性辩论的共同标准。
Specialist interpretation is central to the communicative success of art, and it also plays an important role in the education and training of new artists.	专家的阐释对于艺术交流的成功与否很关键，它同时也在新艺术家的教育和训练方面发挥着重要作用。
Interpretations and critical analyses help explain art – not so as to tell us in the audience what to think, but to enable us to see and respond to the work better for ourselves.	阐释和批评性的分析有助于解释艺术，但这样做并不是要告诉观众去思考什么，而是为了使我们自己更好地观看艺术作品并对其做出反应。
	【注释】
	[1] 德裔美国人，著名哲学家、符号论美学代表人物之一，先后在美国哥伦比亚大学、纽约大学等校任教，主要著作有《哲学新解》、《情感与形式》等。
	[2] 伦敦大学学院神经生物学教授。
Chapter 7 Digitizing and disseminating	第七章 数字化和传播
A democracy of images	图像的民主
Everyone knows what the Mona Lisa and Michelangelo's David look like – or do we?	每个人都知道《蒙娜丽莎》和米开朗琪罗的《大卫》是什么样子，但是我们真的知道吗？
They are reproduced so often that we may feel we know them even if we have never been to Paris or Florence.	由于它们如此频繁地被复制，以至于我们即使从来没去过巴黎和佛罗伦萨，我们也觉得自己知道它们。
Each has countless spoofs – David in boxer shorts or the Mona Lisa with moustache.	这两件作品都被人无数次地戏弄，大卫被印在拳击短裤上，蒙娜丽莎被贴上了胡子。
Art reproductions are ubiquitous.	艺术复制品真是无处不在。
We can now sit in our pyjamas while enjoying virtual tours of galleries and museums around the world via the Web	我们今天可以穿着睡衣通过网络和光盘只读存储器享受一次全世界博物馆和画廊的虚拟旅行。

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and CD-ROM.	
We can explore genres and painters and zoom in to scrutinize details.	我们可以探究艺术流派和画家并用放大装置仔细研究作品的细节。
The Louvre's Website offers spectacular 360-degree panoramas of artworks like the Venus de Milo.	罗浮宫的网站提供诸如《米洛斯的维纳斯》这样的作品的全景图像（360度视角），真是引人入胜啊。
Such tours may become ever more multi-sensory by drawing on virtual reality (VR) technology, which includes things like goggles and gloves.	通过利用虚拟现实技术（其中包括特别设计的眼镜和手套等设备），这种旅行可能让人获得更加多样的感受。
Lighting and stage set designers, like architects, already use this technology in their work.	和建筑师一样，光线和舞台设计师已经在他们的工作中使用了这项技术。
It is not just visual art that has been made more widely accessible by new technologies of reproduction.	不仅只有视觉艺术通过新的复制技术使自己的接受面变得越来越宽。
Operas, plays, and ballet performances are regularly broadcast on TV, and more people know the music of Bach and Beethoven from CDs or radio than from live concerts in churches or symphony halls.	歌剧、戏剧和芭蕾表演也定期在电视上播出，越来越多的人通过激光唱片或收音机而不是教堂和交响音乐厅中的现场音乐会知道巴赫和贝多芬的音乐。
If I admire the movies of the late Stanley Kubrick, I can own copies in high-resolution DVD (letterbox format of course).	如果我仰慕斯坦利·库布里克的电影，我可以拥有高解析度的数字化视频光盘（当然是宽屏幕格式的）。
And the new media make possible not just new interactions with 'old' art, but entirely new kinds of art as well: multimedia performances, Web-based art, digital photography, and more.	新媒体不仅使与“老”艺术的新式互动成为可能，也使得与新出现的艺术门类的互动成为可能，如多媒体表演、网络艺术、数字摄影等。
Human experiences of art have been significantly changed in this postmodern age of the Internet, videos, CDs, advertising, postcards, and posters.	在这个有着互联网、录像、光盘、广告、明信片和招贴的后现代时代，人类的艺术体验已经发生了深刻的改变。
But for good or ill?	究竟是变好了还是变坏了？
And how have artists responded?	艺术家对此又做出了怎样的反应？
In this final chapter, I will consider the impact of new communications technologies on art.	在这最后一章，我将思考新的交流技术对艺术的影响。
We will look 'back to the future' by exploring how art's past is digitally disseminated by futuristic technologies across the global village.	我们将“回到未来”，研究未来的技术是如何在地球村通过数字化手段传播过去的艺术的。
Three theorists will be our guides: Walter	在这方面有三位理论家是我们的向导：

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Benjamin, Marshall McLuhan, and Jean Baudrillard.	沃尔特·本雅明、马歇尔·麦克卢汉和让·波德里亚。
Their attitudes range from enthusiastic endorsement to cynical doubts.	他们的态度既有充满热情的认可，也有充满冷嘲热讽的怀疑。
Benjamin and tarnished auras	本雅明和晦暗的灵韵
Perhaps the power of the painter's images or the musician's sounds is eroded in reproductions so that we miss out on something that emanates from the original.	也许画家的形象和音乐家的声音的力量在复制品中会被销蚀，这样我们就遗漏了一些在原作中保持的东西。
Philosopher and social critic Walter Benjamin (1892–1940) called this missing quality the 'aura' in his famous 1936 essay, 'The Work of Art in the Age of Mechanical Reproduction'.	哲学家和社会批评家沃尔特·本雅明（1892——1940）在他1936年的文章《机械复制时代的艺术作品》中把这种正在消失的特性称为"灵韵"。
He concluded, surprisingly perhaps, that the loss of aura was not a bad thing.	他得出结论说这种灵韵的消失并不是一件坏事，这听起来也许有些奇怪。
Influenced by Marxism's materialist conception of history, Benjamin celebrated the newer, more democratic forms of art that photography facilitates.	由于受到马克思主义的历史唯物主义的影响，本雅明称赞由摄影术带来的各种更新的、更民主的艺术形式。
He believed that mass reproduction contributed to human emancipation by promoting new modes of critical perception.	他相信大规模的复制会促进新的批判性感知模式的出现，从而为人类的解放做出贡献。
The aura of older artworks stemmed from their special power in religious cults and their unique situation in time and space.	古老的艺术作品的灵韵来自它们在宗教仪式上的特殊力量以及它们在时空中的唯一性。
Recall that we have encountered numerous cases – Australian Aborigine dot paintings, Chartres' windows, African nail fetish sculptures, and ancient Greek tragedies – where art is closely tied to communal ceremony and religious ritual.	回想起我们遇见过的许多例子——澳大利亚土著的圆点画、夏特尔大教堂的窗户、非洲钉满钉子的神偶雕塑和古希腊的戏剧，这些艺术与公共典礼和宗教仪式之间联系紧密。
Special and unique objects were somehow decorated, used, and treasured as part of these ceremonies and acquired a precious, sacred 'aura'.	出于某种原因，特殊和独特的物品被装饰、使用并当作这些仪式的一部分被珍藏，它们由此而获得了一种珍贵的、神圣的"灵韵"。
But art evolved over many centuries as humans created modes of mechanical reproduction, like engraving, to share and disseminate art.	但是当人类创造了机械复制模式（如雕版印刷）并以此来分享和传播艺术的时候，艺术已经发展了许多个世纪。
And in particular the invention of photography made the 'original' less	特别是摄影术的发明使得"原作"不那么重要了。

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relevant.	
Photography challenges the uniqueness of the work of art.	摄影术对艺术作品的唯一性提出了挑战。
However, Benjamin thought something good happens when auras are banished.	然而，本雅明认为当灵韵被放逐后会出现一些好东西。
Cinema, Benjamin's main example of the new media, supposedly enhances sense perception through techniques like slow motion and close-ups.	本雅明以电影作为新媒体的主要范例，设想电影会通过慢镜头和特写镜头等技巧提高观众的感知水平。
Whereas other theorists of his time denounced cinema as a crude mass art form ruled by commercialism and purveying the political agenda of a nation (especially in the fascist era), Benjamin compared features of cinema to the aims and effects of avant-garde art, and endorsed them as potentially anti-fascist and pro-democratic.	与本雅明同时代的其他理论家指责电影是一种被商业化行为所控制的拙劣的大众艺术形式，变成了国家的政治宣传工具（特别是在法西斯时代）。本雅明将电影的特征与先锋艺术的目标和结果进行了比较，肯定电影是一种潜在的反法西斯主义和促进民主的艺术形式。
Montage in cinema, or the use of quick cuts and rapid editing, was supposedly a shock to the viewer's normal perceptual patterns and rhythms.	电影中的蒙太奇或对快速剪接、快速剪辑的运用被想象为对观众正常感知模式和节奏的一种冲击手段。
Benjamin thought that it broadened human perceptual power in ways sought by the Surrealist filmmakers like Dali and Buñuel.	本雅明认为达利和布努埃尔等超现实主义电影制作者所寻求的方式会拓展人类的感知力。
Benjamin also praised 'distance' in cinematic acting.	本雅明也赞扬了电影表演中的"距离感"。
Because audiences could recognize a star on screen through close-ups and prior knowledge, he thought people would not become as absorbed in a movie's false reality as in that of a play on stage.	因为观众会通过特写镜头和已有的知识来认可银幕上的明星，他认为人们不会像看舞台上表演的戏剧一样陷进电影所制造的虚假现实中去。
Benjamin praised this distance effect of cinematic acting and compared it to the avant-garde 'alienation effect' of Bertolt Brecht's theatre.	本雅明赞扬了电影表演中的距离感，并将其与贝托尔特·布莱希特的先锋戏剧中的"间离效果"相比较。
In Brecht's Mother Courage the actors speak directly to the audience, who are meant to realize they are watching a play, reacting thoughtfully instead of seeking emotional identification and escapist entertainment.	在布莱希特的《母亲的勇气》中演员直接向观众说话，其目的就是让观众意识到他们是在看戏，这样就能使观众做出有深刻思想的反应，以此来取代他们对表演的情感认同的寻求和逃避现实的消遣态度。
Benjamin argued that even ordinary viewers of popular Chaplin movies can	本雅明辩解道，即使观看通俗的卓别林

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achieve sophisticated critical awareness.	电影的普通观众也能获得深刻的批判意识。
By comparison, the avant-garde works of Picasso or Surrealism put viewers off, hinting that they are too stupid to understand why such art is important.	他通过比较认为，毕加索或超现实主义的先锋作品将观众推开，暗示观众太愚蠢而不能理解为什么这样的艺术是重要的。
Movies are more democratic and everyone can 'get' them:	电影更加民主，每个人都可以"接近"电影，他说：
The reactionary attitude toward a Picasso painting changes into the progressive reaction toward a Chaplin movie. . . .	对毕加索作品的保守态度会转变为对卓别林电影的积极反应......
With regard to the screen, the critical and the receptive attitudes of the public coincide.	就银幕而言，公众的批判态度和接受态度是吻合的。
Absence (of mind)	（意识的）缺乏
It is difficult to endorse Benjamin's optimism today.	今天的人很难认可本雅明的乐观态度。
True, movies are very popular, but the contrast between high and mass art has not vanished in cinema, as Benjamin predicted – remember the findings of French sociologist Bourdieu, mentioned in Chapter 4.	确实，电影很受大众欢迎，但是就像本雅明预计的那样，电影中的高雅艺术和大众艺术之间的差别并没有消除，别忘了在第四章提到的法国社会学家布尔迪厄的发现。
Films by a politically radical director like Jean-Luc Godard are not generally seen (or understood) by the viewing public.	像让——吕克·戈达尔这样的政治激进导演所拍摄的电影，一般社会公众不会去看（也理解不了）。
New techniques introduced by filmmakers which differ from the features Benjamin highlighted may have a distinct impact that need not be progressive.	由电影制作者引入的新技巧不同于本雅明所强调的那些特征，它们也许会产生一种截然不同的影响，这种影响不必是进步的。
Digitization enhanced the visual realism of films like Starship Troopers and The Matrix; but it is hard to interpret these movies, with their messianic heroes, bloody gun battles, and alien exterminations, as having progressive political messages.	数字化技术提高了电影的视觉写实水平，这一点很典型地表现在《星河战队》、《黑客帝国》等影片中。但是很难将这些充满救世主式的英雄、血腥枪战和外星人灭绝地球的电影阐释为含有进步政治寓意的影片。
Besides, we could question Benjamin's belief in certain values, like distance and the alienation effect.	此外，我们还可以质疑本雅明在某些价值上的信念，如距离和间离效果。
Films that encourage distance by featuring ever more cynical, and recognizable, action heroes (like Alien Resurrection and the Die Hard sequels)	那些通过描写更多愤世嫉俗的、类型化的动作英雄（如《异形：浴火重生》和《虎胆龙威》的续集）来促进距离感产

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seem very dehumanizing.	生的电影看起来似乎很缺乏人性。
Their originals seem stronger, with compassionate protagonists who both manifest and evoke emotional engagement.	这些影片的第一部更加感人，安排了富有同情心、能够表现和激起情感冲突的主角。
Or, consider film directors who have succeeded Chaplin in winning both popular and critical acclaim, like Alfred Hitchcock and Stanley Kubrick. Would Benjamin call their works 'progressive'?	或者，思考一下继卓别林之后那些作品既通俗又能激起评论界称赞的导演，如阿尔弗雷德·希区柯克和斯坦利·库布里克的表现，本雅明会把他们的电影称作是"进步"的吗？
He praised Chaplin for providing the audience with a 'direct, intimate fusion of visual and emotional enjoyment with the orientation of the expert'.	他称赞卓别林的电影给观众提供了"视觉、情感享受和专家视角的直接、紧密的融合"。
Hitchcock too was a brilliant film editor, but experts notice many things that regular movie audiences might not, such as the intricate shot structure of the infamous shower scene in Psycho.	希区柯克是一位有才气的导演，但是专家们注意到许多一般观众不会注意的事情，比如电影《精神病患者》（也译作《惊魂记》）中臭名昭著的浴室杀人场面的复杂镜头组合。
'Hitch' also was notorious for referring to actors as 'cattle'; the alienation effect of acting in his films (if it does exist) could stem from his seemingly low view of individual human value.	希区柯克还因为把演员和畜牲相提并论而臭名远扬，他的电影中表演的间离效果（如果有的话）可能来自他对演员个人价值的不看重。
His social messages are ambiguous: what does it mean when at the conclusion of The Birds the hero, his family, and girlfriend drive off, defeated by the birds, into a land under siege?	他的社会寓意是模棱两可的，在他的电影《鸟》的结局中，男主角、他的家人和女友在被鸟打败之后，开车陷入被包围的境地，这意味着什么呢？
22. Just a few of the numerous edits in the terrifying shower sequence scene of Alfred Hitchcock's Psycho (1960), with Janet Leigh and Anthony Perkins.	图22阿尔弗雷德·希区柯克的电影《精神病患者》（1960）中的部分镜头剪辑，选自恐怖的浴室杀人系列场景，其中的角色由珍妮特·利和安东尼·珀金斯扮演。
Again, experts are impressed by Kubrick's exploration of technical possibilities, as when he filmed by candlelight in Barry Lyndon (1975) or employed the new Steadicam camera in The Shining (1980).	库布里克在电影《乱世儿女》（1975）中借助烛光拍摄，在《闪灵》（1980）中运用摄影机稳定器拍摄，他就电影技巧的可能性所进行的探索再次令专家们印象深刻。
But cinematic features praised by critics and other directors might not be recognized by audiences.	但是被批评家和其他导演所称赞的电影特点不一定能被观众认可。
Nor do Kubrick's films use an alienation effect in acting to prompt critical	库布里克的电影中的表演也没有运用一种间离效果来促使观众产生批判性的感

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audience perceptions.	知。
Audiences might instead be drawn into greater identification and empathy by Kubrick's use of handsome and popular actors like Ryan O'Neal and Tom Cruise.	观众也许被库布里克所使用的瑞安·奥尼尔和汤姆·克鲁斯等一批受人欢迎的英俊演员所吸引，从而更加认同电影的内容并将感情投入其中。
And, as with Hitchcock, some of Kubrick's most 'political' films like Full Metal Jacket (1987) or Dr Strangelove (1964) present ambiguous messages that are hard to interpret.	和希区柯克一样，库布里克的大部分"政治性"电影如《全金属外壳》（1987）或《奇爱博士》（1964）都传递出难以阐释的模糊信息。
His film of Anthony Burgess's A Clockwork Orange (1971) is another example: the novel was a critique of how mind-control reins in individuality, but audiences might instead respond to the excitement of the film's early scenes where Alex (Malcolm McDowell) rapes and murders almost at random.	他根据安东尼·伯吉斯的小说改编的电影《发条橙》（1971）也是一个例子，这部小说是对意识控制如何束缚人的个性的批判，但是这部电影最能激起观众反应的一幕却是前面部分亚历克斯（马尔克姆·麦克道尔饰）随意强奸和杀人的刺激场面。
Even critics who praised Kubrick's final film Eyes Wide Shut (1999) saw it as presenting a conservative position on the values of marriage and family.	就连称赞库布里克最后一部电影《大开眼戒》（1999）的批评家们也在这部电影中看到了一种对待婚姻和家庭的保守观念。
Moreover, film has not made means of production more democratic and generally accessible than artistic media of the past.	此外，和过去的艺术媒介相比，电影并没有使艺术生产方式变得更民主和更容易接近。
Benjamin seems naïve in attributing certain values and possibilities to the medium, which he thought had an inherently progressive political nature – as though it is not relevant to think more about who uses and controls it: about the vast corporate complexes (like Time-Warner or Disney-ABC) that link profit-making formulaic genres to burger outlet gimmicks, 'news'-source PR, and video sales.	本雅明在将某些价值和可能性归因于媒介的时候显得太天真，他认为媒介具有一种内在的政治进步特质，这种特质似乎与仔细思考谁在使用和控制媒介没有关系，与大规模的企业联合体（如时代华纳或迪士尼——美国广播公司）没有关系，这些大公司将能产生经济收益的模式化类型电影与汉堡包店的销售花招、新闻里的公共关系和录像带的销售结合在一起。
Some of Benjamin's remarks sound very paradoxical, as when he says, 'The public is an examiner, but an absent-minded one'.	本雅明的一些评价听起来自相矛盾，例如他说："公众是审查员，但却是心不在焉的审查员。"
An absent-minded public is dangerously close to a public with a vacant mind, or a controlled mind.	一群心不在焉的公众距离一群头脑空空或者意识受别人控制的公众太近了，这很危险。

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23. Using the zoom tool, the viewer can zero in on the face of the Mona Lisa (La Gioconda), by Leonardo da Vinci, 1503–1505, from Le Louvre: Collections and Palace, CD-ROM, 1997.	图23使用放大工具，观众可以近距离观看由莱昂纳多·达·芬奇画的《蒙娜丽莎》（1503——1505），选自罗浮宫1997年制作的《收藏和宫殿》光盘只读存储器。
A final point to make is that the aura of major artworks from the past has not really disappeared, despite ever more vivid technologies of reproduction.	最后要说的一个观点是：尽管有越来越逼真的复制技术，来自过去的艺术杰作的灵韵并没有真正消失。
The Louvre's CD-ROM offers a wonderful view of the Mona Lisa.	罗浮宫的光盘只读存储器提供了一种对《蒙娜丽莎》的美妙的观看效果。
One can almost see her very pores on the computer screen; the reproduction is brighter than the small and almost murky original, revealing more of the landscape in the background.	人们通过电脑屏幕几乎可以看清她的毛孔，这种复制品比小且昏暗的原作更加明亮，从中可以看到背景中更多的细节。
The zoom tool permits viewers to scrutinize features as the commentator lists them: her high forehead, the rising left side of her smile, the serenely folded hands.	放大镜工具使得观者可以仔细观察讲解员列出的局部特写——她高高的额头、微笑时微翘的左边嘴角、安详地叠放着的手。
Yet people do still make a pilgrimage to see Leonardo's original painting in the Louvre.	然而人们还是朝圣般地去看罗浮宫里莱昂纳多的原作。
The feeling of awe is almost religious as international crowds file past the mysterious visage that rests, smiling, in her closed glass box. The atmosphere is one of quiet excitement and people record the momentous occasion with videos and snapshots.	当各国游人列队走过这关在玻璃箱子里的微笑的神秘面容时，这种敬畏的感觉几乎是宗教性的。
La Gioconda's aura is by no means a mirage, though there is something sadly ironic about visitors' trying to capture her with their own mechanical reproductions.	乔康达夫人[1]（即蒙娜丽莎）的灵韵绝不是海市蜃楼，尽管当观众想通过他们自己的机械复制设备去捕捉她的灵韵的时候，其中具有某些令人悲伤的讽刺意味。
McLuhan's mosaics	麦克卢汉的“马赛克式”思维
The Canadian Marshall McLuhan (1911–1980) also believed that new technologies promote democracy and enhance human perception.	加拿大人马歇尔·麦克卢汉（1911——1980）也相信新技术会促进民主政治并提升人的感知。
Commenting on radio, television, telephones, and computers, he coined phrases like 'the medium is the message' and 'the global village' that have become	在评价电台、电视、电话和电脑的时候，他提出了为人所熟知的“媒体即信息”和“地球村”等理念。

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universally familiar.	
McLuhan felt that new media are best understood and explored by artists, who are ahead of their time in grasping possibilities of new forms of thought and connection.	麦克卢汉觉得新媒体在艺术家那里得到了最好的理解和研究，他们是把握时代的思想以及交流的新可能性的先锋。
He referred to the artist in society as special – as a 'discarnate man' who has 'integral awareness'.	他提到了艺术家在社会中的特殊性，认为他们是具有"完整认知"的"无形人"。
McLuhan's scholarly career began in literary criticism.	麦克卢汉的学术生涯开始于文学批评。
He studied authors from the past along with modernists like Joyce, Eliot, and Pound, remarking how increased literacy altered oral cultures like Homeric Greece.	他将古代的作家和现代的乔伊斯、艾略特和庞德等放在一起研究，在研究的过程中他论述人们读写能力的提高如何改变了口头文化（像荷马时代的古希腊人一样）。
The invention of print and books prompted many social changes, fostering individualism, linear thinking, privacy, repression of thought and feeling, detachment, specialization, and even modern militarization (written orders could be disseminated rapidly to an army).	印刷术和书的发明促使社会发生了许多变化，促进了个人主义、线性思维、个人隐私、对思想和感情的压制、社会分离、专业化甚至现代军事化（书面的命令可以很快传达到军队中去）的发展。
But the newer media, McLuhan thought, will restore aspects of right-brain functioning suppressed by literacy.	但是麦克卢汉认为，新出现的媒体将会恢复人们被读写压抑的右脑功能。
In claiming 'the medium is the message', McLuhan meant that content matters less than the structures of media; they shape human consciousness in profound ways.	在声称"媒体即信息"的时候，麦克卢汉的意思是媒体的结构比传播的内容更重要，它们从更深的层次塑造了人类的意识。
Whereas print media isolated detached individuals who read privately on their own, the new media promote connectedness and a new international community ('the global village') that transcends parochial political barriers.	一方面，印刷媒体孤立了独自阅读的个体；另一方面，新媒体促进了人们之间的可联系性，也使得超越狭隘政治障碍的国际共同体（"地球村"）成为现实。
Like Benjamin, McLuhan was a fan of the new media, and he too de-emphasized the distinction between 'high' and 'mass' or common art.	麦克卢汉和本雅明一样，也是一位新媒体的狂热推崇者。他也很不重视"高雅"艺术和"大众"艺术（或公众艺术）之间的差别。
But where Benjamin focused on cinema, McLuhan studied electronic communications, television in particular.	本雅明将注意力集中在电影，麦克卢汉主要研究电子交流媒体，特别是电视。

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McLuhan was less interested in who controlled the productive forces than in the kinds of thinking and sensory awareness facilitated by TV.	麦克卢汉对于谁控制了生产力没有太多兴趣，他对电视所带来的思维和感知方式更感兴趣。
New media offer an aid or 'prosthesis' that changes our senses and even our brains to promote non-linear, 'mosaic' thinking, as viewers must fill in the blanks in continuously updated inputs.	新媒体在改变我们的感觉甚至我们的大脑方面可以提供帮助或补充，因为观众在不断更新的输入信息面前必须填补自己的知识空白，因此新媒体能促进人类的非线性和"马赛克式"思维的发展。
The new 'global village' with its broad participation will restore the 'primitive' human capacities that have been lost, as we return to something more like an oral culture that is communal and emphasizes hearing, touching, and facial expressions.	当我们回归某种具有社群性、更似口头文化的东西（它强调聆听、触摸和面部表情）时，具有更广泛的参与性的新"地球村"将恢复人类已经失去的"原始"能力。
Electronic media will restore not just right-brain capacities for connection and insight, but also our capacities for integration and imagination:	电子媒体不仅将恢复右脑的联系和洞察能力，也将恢复我们的综合和想象能力：
Primitive and pre-alphabetic people . . . live in an acoustic, horizonless, boundless, olfactory space, rather than in visual space.	原始和前字母时代的人们......生活在一个关于听觉的、无范围的、无边界的嗅觉空间里，而不是生活在视觉空间里。
Their graphic presentation is like an x-ray. They put in everything they know, rather than only what they see.	他们图画式的描述就像X射线，将所有他们知道的而不仅是他们看到的事情都纳入其中。
A drawing of a man hunting seal on an ice floe will show not only what is on top of the ice, but what lies underneath as well. . . .	一幅描绘人在大块浮冰上捕猎海豹的图画不仅会画出浮冰上面的东西，也会画出浮冰下面的东西......
Electric circuitry is recreating in us the multidimensional space orientation of the 'primitive'.	电子线路正在按照"原始"的思维方式来重新创造我们的多维空间。
McLuhan meets MTV	麦克卢汉遇到音乐电视
As with Benjamin, I question McLuhan's enthusiasm for the new media.	就像对待本雅明一样，我也要质疑麦克卢汉对新媒体的热情。
To explain, let us consider two kinds of video production: first, art by Bill Viola, and second, music videos on MTV.	为了解释这些，让我们来考察两种影像产品：第一个是比尔·维奥拉的流动影像艺术，第二个是音乐电视。
Bill Viola has worked with the latest video technologies (supplied with equipment by SONY) in experiments before broad release. His work explores modes of perception through editing and	在大量发布之前，比尔·维奥拉用最先进的录像技术（由索尼公司提供装备）来进行艺术实验，他的作品通过编辑和装置展示来探索人的感知模式。

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installation displays.	
Viola creates entire atmospheres by projecting video images onto walls or across people in the gallery.	他通过将活动影像投影到画廊的墙上或者人的身上来制造出一种整体的氛围。
But along with the new, Viola draws upon the old.	但是除了作品所使用的新颖的技术以外，维奥拉还利用旧的题材。
Long interested in mysticism, he has travelled and studied a wide variety of world religious traditions. The result has been some unusual and fascinating exhibitions.	由于对神秘主义有持久的兴趣，他游历并研究了多种世界宗教传统，最终完成了一些非同寻常的、令人着迷的展览。
In his Room for St John of the Cross, Viola combined astonishing visual imagery with texts and readings.	在《拿十字架的圣约翰》这一作品的展室里，维奥拉将令人吃惊的视觉形象与文字文本、阅读联结在一起。
An entire room was filled with harrying sounds of wind and storms created through electronic static.	整个房间充满了用电子静电噪声制造的扰人的风声和暴雨声。
In Chott el-Djerid ('A Portrait of Light and Heat', 1979), Viola captured on videotape what might seem impossible, a mirage. Shimmering desert heat materialized into a vision of an oasis complete with ocean and palm trees.	在1979年的《光热景象》中维奥拉用摄像机捕捉了几乎不可能被捕捉到的海市蜃楼，作品中漫射的沙漠热力汇成了由海洋和棕榈树组成的绿洲幻象。
In I Do Not Know What It Is I am Like, Viola spent three weeks in wintry South Dakota, taping extended scenes of a herd of bison.	在《我真不知道我喜欢的是什么》中维奥拉花了三周时间在寒冷的南达科他州拍摄一群野牛的场景。
Their ponderous stillness became a mirror image of the silence of the desert, as the artist showed their grazing on the prairie as a form of meditation.	当艺术家把展示它们在大草原上吃草当作一种冥想方式的时候，它们长时间的静止成为了寂静荒漠中的一种镜像。
Viola is influenced by the Persian mystic Rumi, who wrote back in 1273: 'New organs of perception come into being as a result of necessity – therefore, increase your necessity so that you may increase your perception.' For Viola, a technology like video is not an end in itself.	维奥拉受到波斯神秘主义者鲁米的影响，鲁米在1273年写道："新感知器官是应需要而形成的，因此，提高你的需要也许能提升你的感知力。"对维奥拉来说，像录像这样的一门技术并不止于录像本身。
He contradicts McLuhan's view that the medium has inherent possibilities to alter perception, because he believes an artist must work in advance to achieve enhanced perception.	他的看法与麦克卢汉关于媒体具有内在的改变感知的可能性的说法相抵触，因为他认为一位艺术家为了实现感知的提升必须先工作。
Viola faults his fellow video artists by saying that 'the technology is far ahead of	维奥拉给流动影像艺术家挑毛病的时候说，"技术远远走在使用他的人们之前"。

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the people using it'.	
It is also striking that the mystical writers who inspire Viola used writing to express their non-linear thinking and desire to abandon logic – contrary to McLuhan's picture of how writing restricts thought.	那些给予维奥拉灵感的神秘作家运用写作来表达他们的非线性思维和抛弃逻辑的愿望，这也很令人吃惊，这种想法与麦克卢汉对写作如何限制思想的描述形成了对照。
Viola's meditative videos demand patience from viewers – which probably explains why my students, from the MTV instant-stimulus generation, complained that they were 'boring'.	维奥拉充满冥想色彩的流动影像需要观众耐心地观看，这也许能解释我的学生们为何抱怨这些作品太"沉闷"，因为他们是受音乐电视直接刺激的一代。
The elaborate three-minute videos broadcast worldwide on MTV specialize in rapid cuts and montage.	这些精心制作的三分钟流动影像以镜头的快速剪切和蒙太奇手法为特征，它们在世界范围内的音乐电视节目中播出。
Music videos do not require concentration; they can be watched off-hand while doing something else, like homework or talking on the phone with friends. They foster a distracted and fragmented attention with their multiple screens, constant cuts, and throbbing sounds.	音乐的流动影像不需要聚精会神，它们能在做其他事（如做家务和给朋友打电话）时随意观看，它们以多样的画面、连续的剪切和充满动感的声音在观众中培养了一种散乱的碎片式的观看方式。
McLuhan is right in one way, of course, that MTV does not promote linear thinking.	当然，麦克卢汉在某个方面是对的，那就是音乐电视不会促进线性思维。
Montage often connects scenes based on feel rather than on any narrative logic.	蒙太奇常常在感觉而不是叙事逻辑的基础上来连接场景。
Ironically, however, many of the videos narrate minuscule dramas (typically, boy meets girl, confronts the cops, or wins fame).	然而，很具讽刺性的是，这些流动影像中的很多作品都讲述戏剧性的小故事（典型的故事有男孩遇见女孩，对抗警察或获得名声）。
And as MTV has grown older than most of its viewers, it plays more rock-star biography tapes and historical programmes (even nostalgic programmes featuring its own now-aged former Video Deejays).	音乐电视已经变得比它大部分的观众都老了，它播放更多摇滚明星的传记片和与历史有关的节目（甚至出现描绘本台年事已高的前任节目主持人的怀旧性节目）。
So the linear is threatening to return with a vengeance!	线性思维有可能以一种反弹的态势回归！
Most disturbing about MTV videos are their domination by market forces and promotion of homogenized mono-cultural values.	音乐电视最令人不安的是它们被市场力量所控制，促进了均质化单一文化价值的蔓延。
To be sure, there are occasional	说实话，只在斯皮克·约恩泽和约瑟夫·卡

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innovative 'artistic' videos by directors like Spike Jonze and Joseph Kahn, but by and large the videos are mind-numbing, with formulaic glamour shots, stage sets, pseudo-documentary street scenes, or neon animations.	恩这样的导演制作的作品中才偶然有创新的"艺术"的音乐流动影像，但大体上，音乐的流动影像都是使人麻木的，其中只有公式化的魔幻镜头、场景设置、虚假的纪录片式的街头场景或霓虹灯动画。
Stage sets littered by flashy cars and beautiful women in fur coats or bikinis make MTV the perfect vehicle for product promotion – videos alternate seamlessly with pulsing ads for shampoos, Levi's, toothpaste, or even the army, MasterCard, Cadillacs, and life insurance.	被闪过的汽车和穿皮毛大衣或比基尼的美女弄得杂乱无章的场景设置使音乐电视成为最好的产品促销工具。音乐电视天衣无缝地变换着为洗发水、李维斯牛仔服、牙膏甚至武器、万事达卡、凯迪拉克和人寿保险等激起购买欲望的广告。
These relentless ads, coupled with the fundamental marketing aim of the videos themselves – to sell the stars, from Madonna to Eminem and Sisqo – might alarm both McLuhan and Benjamin.	这些持续不断的广告与音乐电视本身的基本市场目标——推销明星相结合，从麦当娜到艾米纳姆和西斯可，这也许会令本雅明和麦克卢汉都很吃惊。
They could hardly believe that MTV has facilitated greater democratic participation and fostered the critical awareness of viewers gathered around the world into a genuine global village.	也许他们很难相信音乐电视促进了观众的民主参与，同时还培养了全球观众的批判性认知，使他们汇集成一个真正的地球村。
Instead it threatens to homogenize the world into a suburban American strip mall, crowded with McDonald's and Gap stores.	相反，音乐电视威胁着要同化整个世界，将全球都变成美国那些挤满了麦当劳和盖普的品牌店的郊区商业街。
Baudrillard in Disneyland	波德里亚在迪士尼乐园
The third and final theorist of the new media whose work I want to consider, sometimes referred to as the 'high priest of postmodernism', is French philosopher, Jean Baudrillard.	第三位也是最后一位我要考察的研究新媒体的理论家是让·波德里亚，他是一位法国哲学家，常被别人称为"后现代主义的高级牧师"。
His ideas are often cited in critical discussions of postmodern artists.	他提出的理念常常在关于后现代艺术家的批评性讨论中被引用。
Benjamin and McLuhan were inspired by the movies and television, but Baudrillard is the theorist of the new screen, the computer monitor.	本雅明和麦克卢汉分别受到电影和电视的启发，但是波德里亚是研究新屏幕——电脑显示器的理论家。
He describes an audience that is not simply absent-minded (recall Benjamin's phrase) but absent: lost in its own images, absorbed into its own terminals.	他描述说观众不仅仅是心不在焉（让人想起了本雅明的术语）而且是没有心，他们迷失在自我形象中，沉浸在自己的电脑终端中。

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His is in many ways (with a nasty pun) a 'terminal' philosophy embracing millennial disillusionment.	他的思想在许多方面（用一个严重的双关语）可以说是一种拥抱千年幻灭的"终端"哲学。
Baudrillard, who was influenced by McLuhan, is similarly famous for slogan-like remarks and clever (but perplexing) turns of phrase.	受麦克卢汉影响的波德里亚同样靠他口号式的评论和聪明（但复杂）的习语转用而著称。
Baudrillard writes in an exaggerated style (following his philosophical forefather Friedrich Nietzsche), so that it is hard to know at times whether he is serious or tongue-in-cheek.	波德里亚用夸张的风格写作（追随他的哲学先辈弗里德里希·尼采），因此常常很难搞清他是在严肃地表述还是在开玩笑。
Key terms in Baudrillard's postmodern lexicon include simulation, the hyperreal, implosion of the masses, self-seduction, and the transparency of evil.	波德里亚的后现代词典中的关键词有：仿真、超真实、大众的内爆、自我诱惑和邪恶的透明性。
Along with computers, he has studied television (especially news coverage), modern art and literature, and even highways, fashion, architecture, entertainment, and theme parks like Disneyland.	除了对电脑的研究，他又研究了电视（特别是新闻的覆盖）、现代艺术和文学，甚至高速公路、时尚、建筑、娱乐以及像迪士尼乐园这样的主题公园。
Let us begin delving into his vocabulary.	下面让我们来研究他的关键词。
The hyperreal is something 'more real than real': something fake and artificial that comes to be more definitive of the real than reality itself.	超真实的东西是指某些"比真实还要真实"的东西。
Examples include high fashion (which is more beautiful than beauty), the news ('sound bites' from staged rallies determine outcomes of political contests), and Disneyland.	一些伪造和人工仿制的东西变得比现实本身更具权威性，包括高级时尚产品（比美更美）、新闻（集会的原声摘要决定了政治竞选的最终结果）和迪士尼乐园。
A simulation is a copy or imitation that substitutes for reality.	仿真是将复制和模仿的东西当作现实的替代品。
Again, the TV speech of a political candidate, something staged entirely to be seen on TV, is a good example.	政治候选人的电视演说——在电视上播放只供观众观看的东西是这方面的好例子。
A cynical person might say that many weddings now exist in order for videos and photos to be made – having a 'beautiful wedding' means that it looks good in the photos and videos!	愤世嫉俗的人也许会说现在的许多婚礼是为拍摄录像和照片而举行的，举办了一次"漂亮的婚礼"意味着这场婚礼在照片和录像中看起来很好看！
One of Baudrillard's favourite examples is Disneyland.	波德里亚喜欢举的一个例子是迪士尼乐园。

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He explains,	他解释道：
You park outside, queue up inside, and are totally abandoned at the exit.	你在外面停好车，在里面排队等候进入，最后从它的出口被放出。
In this imaginary world the only phantasmagoria is in the inherent warmth and affection of the crowd. . . .	在这个想象世界里变幻无常的情景只存在于人群的内在温暖和热情之中......
The contrast with the absolute solitude of the parking lot – a veritable concentration camp – is total. . . .	与孤单的停车场——一座真正的集中营——总是形成明显的对比......
Disneyland is there to conceal the fact that it is the 'real' country, all of 'real' America, which is Disneyland. . . .	迪士尼乐园在那里掩盖一个事实，那就是它是"真正"的国家，"真正"的美国的全部，这就是迪士尼乐园......
24. Postmodern theorist Jean Baudrillard meets the apt fate of being turned into an image by digital photographers MANUAL in Simulacra (1987).	图24后现代理论家让·波德里亚的形象被数码摄影家转变成《拟像手册》（1987）中的图像，这种遭遇和他的理论很相符。
Baudrillard sounds like both a critic and yet a fascinated fan of Disneyland, and he exhibits similar ambivalence about other instances of the new media.	波德里亚听起来既像是迪士尼乐园的一个批评者，又像是对其着迷的一个狂热爱好者。他展示出对其他新媒体同样又爱又恨的感觉。
Baudrillard uses the term 'obscenity' to describe the seductive yet false immediacy of many television shows.	波德里亚运用"淫秽"这个词来描绘许多具有诱惑性但又具有虚假即时性的电视节目。
Television reverses the Platonic relation between mimesis and reality, since the representation precedes the reality and even comes to define it.	电视颠倒了柏拉图关于现实与模仿间关系的表述，因为表征在真实之前，甚至会规定真实。
Baudrillard cites many instances, such as news coverage of soccer riots, the Gulf War, and the US incursion into Somalia.	波德里亚引用了许多例子，如有关足球骚乱、海湾战争和美国入侵索马里的新闻报道。
The simulation of live TV is obscene and too intimate: it becomes more real than real, or 'hyperreal.'	现场直播电视节目的仿真是可憎的和非常接近对象的，它变得比真实还真实，或者可以称作"超真实"。
Since he points out problems of simulation, some of Baudrillard's writings seem not just critical but pronouncements of doom; he describes a millennial race to self-destruction in the dispersion of images of horror through the new global media.	自从他指出仿真的问题后，一些波德里亚的著作好像不仅仅批评这种现实而且宣布了人类社会的厄运。他描绘了在新的全球媒体散布可怕形象的过程中人类出现的冲向自我毁灭的千年赛跑。
Baudrillard's phrase 'the transparency of evil' suggests that old-fashioned evil, like the evil in the Bible, Greek tragedies, or even horror movies, has been reduced to	波德里亚的短语"邪恶的透明性"表明像《圣经》中、古希腊悲剧中甚至恐怖电影中的老式邪恶已经被消减为零了，它

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nought – flattened out and copied into millions of indifferent images.	们被削平和复制成数百万平常的图像。
As the spectacle becomes hyperreal, the depiction of violence sets the standard for reality.	当公开展示变成超真实的时候，对暴力的描写规定了真实的标准。
We can begin to see why even horrific disasters like Chernobyl or the Challenger explosion are, in Baudrillard's view, 'mere holograms or simulacra'.	我们能逐渐明白为什么在波德里亚的观点中像切尔诺贝利核泄漏或"挑战者号"爆炸这样的可怕灾难"仅仅是全息摄影或拟像"。
He would make similar comments about obsessive media coverage of the fatal crashes of Princess Diana or John F. Kennedy, Jr.	他对媒体关于黛安娜王妃的致命车祸和约翰·F.肯尼迪遇刺事件的持续报道也会持相似的评价。
At times, however, Baudrillard sounds less cynical, and envisions options for resistance to spectacles of violence.	然而，有时候波德里亚的话听起来并不那么愤世嫉俗，他甚至还会设想抵抗暴力展示的其他可选方法。
He speaks about 'an original strategy' of 'subtle revenge' and a 'refusal of will.'	他谈到过"微妙的报复"的"一种原始的策略"以及"意愿的拒绝"。
Unfortunately, what he says is very sketchy.	不幸的是，他说的这些都不完全。
He suggests that certain aspects of the audience's enjoyment of and participation in the hyperreal are creative and even subversive.	他提示说在超真实的节目中观众的愉悦和参与的某些方面是具有创造性甚至颠覆性的。
If we are 'self-seducing' ourselves in the spectacle, then we bear some responsibility.	如果我们自己诱惑自己进入公开的展示当中，那么我们也承担了一些责任。
The 'self' here is crucial:	在这里"自我"是至关紧要的：
The group connected to the video is also only its own terminal.	与流动影像相关的群体也仅仅是他们自己的终端。
It records itself, self-regulates itself and self-manages itself electronically.	他们用电子手段记录自我、调节自我、经营自我。
Self-ignition, self-seduction. . . . [S]elf-management will thus soon be the universal work of each one, of each group, of each terminal.	点燃自我、诱惑自我......自我经营将很快成为每一个人、每一个群体、每一个终端的工作。
Self-seduction will become the norm of every electrified particle in networks or systems.	自我诱惑将成为网络或系统中每一个"带电粒子"的规范。
Cynical simulations	愤世嫉俗的仿真
Baudrillard, like other postmodern critics and theorists, has been criticized as amoral and politically reactionary.	就像其他的后现代批评家和理论家一样，波德里亚也因为道德和政治反动而受到批评。

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If cynicism and doom are his message, then some people would prefer not to listen.	如果愤世嫉俗和世界厄运是他发出的信息，那么一些人会选择拒绝接受。
But to many in the art world during the 1980s, Baudrillard's views seemed insightful – as when he wrote that 'Behind the whole convulsive movement of modern art lies a kind of inertia, something that can no longer transcend itself and has therefore turned in upon itself, merely repeating itself at a faster and faster rate.'	但是在20世纪80年代的艺术世界中，波德里亚的观点看起来很有洞见，他写道："在整个现代艺术的痉挛状运动之后有一种惯性，有一些不再能超越自身的东西断绝了自身与周围的关系，只能以越来越快的频率重复自己。"
He was understood as explaining that artists are reduced to empty repetitions of pre-existing imagery, an analysis that seemed to work well for many young artists of that decade.	他的话被理解为：艺术家已经开始毫无意义地重复已经存在的形象，这种分析看起来与那个时代许多年轻艺术家的情况异常吻合。
Baudrillard's message was that artists are marginal to other forces tending towards general social vacuity and despair, so that ideals of individual creativity and self-expression are no longer viable.	波德里亚的意思是艺术家被其他走向普遍社会空虚和失望的力量边缘化了，因此那种强调个人创造和自我表现的理想再也行不通了。
Ironically, this same message was used to hype a new generation of chic 'art stars' whose works sold for enormous prices.	具有讽刺意味的是，波德里亚的看法被用于吹捧新一代时髦的"艺术明星"，他们的作品被卖到了天价。
Baudrillard's theories were invoked to praise artists like Cindy Sherman or David Salle, who recycle old, familiar imagery with a hint or aura of ominous disaster.	波德里亚的理论被引用来赞扬像辛迪·舍曼和戴维·萨莱这样的艺术家，他们以一种隐藏的、带有噩兆的方式重新利用过去为人所熟悉的图像。
Sherman (discussed in Chapter 5 as a deconstructive feminist artist) has created strange and elusive self-portraits, both in her early Untitled Film Stills and in her more recent works, which recreate ghastly versions of Old Master paintings of women.	舍曼（在第五章被当作一个解构性的女性主义艺术家讨论过）在她早期的《无题的电影剧照》和更近一些的作品中都创造了一种陌生的、难以捉摸的自我肖像，这些作品用惨白可怖的形象改画了过去的大师们表现女人的作品。
Because she draws upon pre-existing images, it is as if she herself exists as a simulation.	因为她利用了以前存在的图像，好像她自己就是作为一种仿真而存在。
Salle's paintings look lightweight and sketchy by comparison to a muscular modernist like Jackson Pollock.	萨莱的画与杰克逊·波洛克这样强有力的现代主义者的画比较起来，显得粗略且没有分量。
Salle too relies on numbingly familiar imagery. His canvases are pastiches,	萨莱的作品也依赖令人麻木的熟悉图像，他的画面也是模仿他人的，原原本

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literally layered with familiar figures that seem to float in and mingle – Porky Pig, National Geographic'primitives', and naked women with bodies splayed in standard porn poses.	本照抄那些好像是随意混杂在一起的熟悉形象——"肥猪"，这是《国家地理》杂志中身体按照标准色情动作张开的"原始"裸女。
Baudrillard seems less relevant to the artworld of the 1990s, when artists from various minority groups appeared to regain faith in the power of art to express feelings or to convey a 'message'.	当各个少数族裔群体的艺术家重新相信艺术具有表达感觉或者传递"信息"的力量时，波德里亚似乎与20世纪90年代的艺术世界无关了。
Black or Asian artists employed stereotypes critically and ironically to call attention to racism, and women artists like Orlan sought to reveal the damaging impact of the pervasive images of female beauty in Western culture.	黑人或亚洲艺术家运用老套的批判和冷嘲热讽的方式呼吁人们关注种族主义，像奥尔兰这样的女艺术家想揭示西方文化中女性美的普遍形象所产生的破坏性影响。
More recently, the hot 'Young British Artists' like Damien Hirst and the Chapman brothers have also shown faith in the power of the image, to remind us of human mortality (as in Hirst's shark piece), or to evoke the prickly allure of sexuality.	在更近的时期中，为了让我们想起人的必死性（就像赫斯特的鲨鱼切片一样）或者激起敏感的性的诱惑力，像达明·赫斯特和查普曼兄弟这样很红的"年轻英国艺术家"也表现出对图像力量的信仰。
Cynicism may play a part in such works, but a cynicism linked more to the desire to shock and achieve fame, not Baudrillard's deeper cynicism about our absorption into simulation.	愤世嫉俗在这种作品中也许能发挥一些作用，但是愤世嫉俗更多与产生震惊效果并获得名声的欲望相关，而与波德里亚的更深层次的愤世嫉俗（人们沉迷在仿真世界里）无关。
Cyber-art's immersive future	未来沉浸式的计算机艺术
It would not be right to close a chapter about art in the digital era while neglecting the truest offspring of the new media.	本章的结尾如果只谈到数码时代的艺术而忽视了新媒体最正宗的产物，这是不合适的。
A discussion of where art is headed in the new millennium will take us away from high art – away from the London or New York City gallery and museum art scene, or the art written about in mainstream journals – out into the circuits of the society that Baudrillard, McLuhan, and Benjamin were all trying to describe.	在谈到艺术在新千年的发展方向的时候，我们会被带离高雅艺术，离开伦敦或纽约的城市画廊和博物馆的艺术场景或者主流期刊上所讨论的艺术，进入波德里亚、麦克卢汉和本雅明试图描绘的社会领域。
There are many examples of artwork, or at least of creative activity, developed and intrinsic to the new media, such as video games, Web-based art, hypertext	有许多艺术作品或者至少是创造性活动发展并融合到新媒体中，例如活动影像游戏、网络艺术、超文本文学、日式动画电影等等。

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literature, Japanimation 'anime' films, and more.	
Aspiring musicians compete with major recording studios by using MIDI and multi-track technology in conjunction with a computer in their basement or garage.	这激起了那些使用迷迪和多轨技术的音乐家与主要的录音工作室竞争，他们将音乐设备与地下室或车库里的电脑相连。
By uploading files to the MP3.com Web site, they bypass the music marketing system in the hope of making it big.	在希望做大音乐的想法下，他们上传文件到名为MP3.com的网站，希望能绕过音乐的市场体系。
Multimedia arts productions can be ambitious, like dadaNetCircus's Jonah and the WWWhale, described as a 'Biblical techno-fantasy'. It revisited the comic yet moral story of Jonah using computer projection combined with live actors, singers, and dancers, along with Web-page 'sampling' inspired by the Rap music practice of sampling from recorded music.	多媒体艺术生产现在雄心勃勃，如达达网络表演组合的作品《约拿和网络鲸鱼》被描绘为"《圣经》的技术化幻想"，其中运用了计算机投影与真实的演员、歌手、舞者以及网页"样本"（受到了说唱音乐从已经录制的音乐中取样来进行创作的启发），使我们重新回顾约拿滑稽然而却有道德意义的故事。
The group's dance-cum-Web productions are beamed out 'live' across the world via video-streaming.	这个群体通过在线影像以直播的方式将舞蹈和网络相结合的产品传播到世界各地。
I cannot discuss all the new artistic mediums here – and if I did, my discussion would be obsolete before this book is published.	我不能在这里讨论所有的新艺术媒体，如果这样，在这本书出版之前，我的讨论就已经过时了。
I will simply conclude by saying a few things about Web-based art and three of its key features: it is multimedia, hypertextual, and interactive.	我将以谈论有关网络艺术的几件事情和它的三个关键特征——多媒体、互动性和超文本来做一个简单的总结。
A Web art site is more than an on-line gallery that provides static digital imagery.	一个艺术网站不仅是一个提供静态数字图像的在线画廊。
By using plug-ins and add-ons like Javascripts and Shockwave, video and audio samples, such sites create multimedia illusions of realism, depth, and movement through space – as with the 360-degree camera movements used to display the Louvre's courtyard and pyramid.	通过使用java和shockwave这样的插件程序和附加软件以及音响和声音样本，这样的网站能创造逼真的、有深度的、能在空间中移动的多媒体视像，就像展示罗浮宫庭院和金字塔的360度移动摄像头一样。
It is only a matter of time before Web art can rival the astonishing 3-D visual realism of video-game technology.	网络艺术挑战影像游戏技术产生令人惊奇的三维逼真效果只是时间问题。

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These games provide amazing renditions of three-dimensional space as the player traverses through alien terrains, surfs on a synthetic ocean, races cars on a NASCAR track, or snowboards down a steep slope, crashing audibly into trees.	当游戏者穿过陌生的地形，在电脑合成的海上冲浪、在全国汽车比赛协会的跑道上赛车或者从陡峭的斜坡上滑雪而下的时候，这些游戏提供了令人吃惊的三维空间渲染效果。
Young fans of these games praise them not only for their eye-popping or jaw-dropping realism and immersive nature, but also for the creative complexity and variety of their rules and interactive options.	对这些游戏着迷的年轻玩家不仅称赞它们令人目瞪口呆的逼真效果和令人沉浸其中的特质，同时也赞扬游戏规则和互动选择的复杂和多样性，其设计充满了创造性。
Some Web art is also exploiting interactivity, encouraging viewers to click on portions of the image to reveal a poem, new image, or branching pathways.	一种网络艺术也在开发网络的互动性，它鼓励浏览者去点击图像以展示一首诗、一个新图像或分叉路线。
Interactivity can conjoin viewers into a kind of global village.	互动性可以将浏览者联结为某个地球村。
Many 'official' or established art Web sites sponsored by universities or museums demonstrate artists' experiments with the latest technologies.	许多"官方"或已建好的艺术网站得到了大学或者博物馆的支持，它们用最先进的技术来展示艺术家的艺术实验。
MoMA's Web site in New York features work by artists such as Jenny Holzer, who displays clichés on-screen and offers visitors the chance to suggest alternatives or modifications.	现代艺术博物馆在纽约的网站展示了像珍妮·霍尔泽这样的艺术家的作品，她在屏幕上展示自己的作品，为访问者提供表达选择或者修改意见的机会。
This interactive page allows the viewer to type in an entry, which then gets displayed on a new screen, along with others previously proposed.	这种互动网页需要观众在一个登录栏输入信息，然后这些信息就会和以前的建议一起在一个新的屏幕上演示出来。
To illustrate the third feature of the Web, hypertext, we can consider another Web art project on the MoMA site, done by Tim Rollins with K.O.S. ('kids of survival').	为了说明网络的第三个特征——超文本，我们可以考察在现代艺术博物馆网站上的另外一个由蒂姆·罗林斯和K.O.S.（"幸存的孩子们"）制作的网络艺术项目。
Their collaboration grew out of Rollins's work as a special education teacher in New York City. Rollins and his students modernize classic literary texts with new translations and visual imagery, then perform and discuss them with other young audiences.	他们的合作源于罗林斯在纽约当一名特殊教育老师的工作，罗林斯和他的学生们用新的翻译方式和视觉图像来实现古典文学课本的现代化，他们后来演示并与其他年轻观众讨论了相关议题。
Their Web page for MoMA is based upon	他们为现代艺术博物馆做的网页是以埃

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Aeschylus's Prometheus Bound.	斯库罗斯的《被缚的普罗米修斯》为蓝本的。
Its animated links permit visitors to meander paths to find translations by Thoreau or Rollins himself, hear samples in Real Audio, read about performances around the globe, and visit a bulletin board (discussing, among other topics, whether Prometheus got a raw deal from Zeus).	网页生动活泼的链接使得访问者可以惬意地找到由梭罗或罗林斯自己翻译的文章，聆听real格式的音频文件样本，观看世界各地对课文内容的表演并访问公告栏（其中也讨论各种话题，如普罗米修斯是否受到了宙斯的不公平对待）。
Re-spinning the Web	重新转动的网络
What would our theorists make of the World Wide Web?	设想一下我们的理论家们会对万维网做出怎样的评价呢？
Benjamin would be impressed that the Web is a fairly democratic space for art.	本雅明也许会对网络作为一种相当民主的艺术空间而印象深刻。
It has opened up the productive forces of society – at least in advanced nations of the world economy – so that almost anyone can participate.	它解放了社会生产力——至少在世界经济发达国家是这样——以致几乎人人都可以参与。
You do not have to be an artist with a degree or a gallery to create a site that can be transmitted worldwide and earn instant recognition.	创立一个能向全世界发布的网址，你就可以马上被人认识，为此你不必成为一位有学位或有画廊代理的艺术家。
Fan sites for movies and books attract huge numbers of visitors and 'hits'.	为电影和书籍的爱好者设立的网站吸引了数量巨大的访问者和点击率。
Benjamin would probably be disturbed, though, by the creeping onset of crass commercialism into such sites; 'free' Web servers are supported by banner ads and pop-up screens, and e-mail is plagued with 'spam'.	本雅明在今天也许会觉得心里不安，因为逐渐蔓延的粗暴的商业化行为开始入侵这类网站，“免费”的网络服务器获得了横条广告和弹出广告的资助，电子邮件遭受到了垃圾邮件之害。
McLuhan would be ambivalent about the Web.	麦克卢汉也许会对网络抱一种模棱两可的态度。
It fosters 'mosaic' thinking, since hypertext is non-linear: links tempt one to mouse-clicks and lead to further paths of exploration.	因为超文本是非线性的，链接的方式引诱人点击并引向更进一步的探索之路，网络就这样培养了“马赛克式”的思维。
But the Web's potent combination of words and images in hyperlinks muddles up McLuhan's basic distinctions between the verbal and the visual, the left and the right brain.	但是网络用超链接的方式将文字和图像进行了有效结合，这混淆了麦克卢汉关于口头语言和视觉语言、左脑和右脑之间区别的表述。
The categories of oral and literary are blurred by Tim Rollins's Web site about Prometheus Bound.	口头语言和文学的区分被蒂姆·罗林斯关于《被缚的普罗米修斯》的网站给弄模

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	糊了。
It uses the latest techniques of animation, bulletin boards, and audio feeds, but is centred on a linear text– indeed, one by Aeschylus, who wrote near the dawn of the very phenomenon of literacy which McLuhan targeted for dismantling!	它运用最先进的动画、公告栏和音频输入技术，但又以线性文本为中心。实际上，这本著作是由埃斯库罗斯写的，他在文学发展的萌芽阶段写下的书却成为了麦克卢汉想要拆解的对象！
The Web's 'global village' effects seem ambiguous, too.	网络"地球村"的影响看起来太模糊不清了。
It draws people together and cameras enhance the sense of contact across cyberspace.	网络将人们联结在一起，它用摄像镜头加强了人们在虚拟空间中的接触感。
Yet users remain isolated before their screens. Here we seem to have McLuhan's 'discarnate man', but does he have 'integral awareness'?	然而，网络的使用者在屏幕面前还是孤单的，在这里我们似乎看到了麦克卢汉所说的"无形人"，但是他真的有"完整的认知"吗？
Finally, Baudrillard has long predicted the disappearance of reality and our absorption into screens in the era of cyberspace and the Web.	最后，波德里亚很久以前就预料到了一种情况，那就是在虚拟空间和网络的时代中现实消失，我们被电脑屏幕深深吸引。
Avatars, or alter egos that people create for on-line games or singles spaces, would no doubt confirm his beliefs about the self-seduction of the masses by simulations.	作为人们为在线游戏或个人空间而创造的密友或神之化身，网络将毫无疑问地证实波德里亚关于大众通过仿真而自我诱惑的说法。
We have seen above that he seems ambivalent about this idea of self-seduction.	我们在前面已经看出，他对于自我诱惑的认识似乎是模棱两可的。
It can seem bad, as when Baudrillard describes the world of people sitting at their computer terminals as an immersion into absence, a flattening of the full-bodied self into the screen: '[T]he excess of information upon us is a sort of electrocution. It produces a sort of continual short-circuit where the individual burns its circuits and loses its defenses.'	如果就像波德里亚所描述的那样，人们坐在电脑终端前面，沉浸在心灵的空虚中，自我全身心地沉浸在电脑屏幕里，这也许不是好事。他说："传递到我们身上的过量信息实际上是一种电刑，它产生一种持续的短路，在那里个体烧毁了自己的线路并失去自身的保护。"
Baudrillard sounds cynical, but there may be more positive aspects of self-seduction; that is, it makes a difference who is in control of the illusions or seductions of the Internet or the mass media.	波德里亚的话听起来是那么愤世嫉俗，但是自我诱惑也许会有更多积极的因素，那就是，自我诱惑对那些控制着互联网或大众媒体的幻象和诱惑的人产生了影响。

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Artists and ordinary Web surfers alike will have to determine whether cyberspace truly is a new form of absence and 'transparent evil', or whether, instead, it is a place for creative, intelligent, and beneficial sensory exploration and communal connection.	虚拟空间真是一种充满空虚和"透明罪恶"的地方，还是一个充满创造性的、智力性的和有益性的感官探索和公众联系的地方？艺术家和普通网络冲浪者同样要对此做出一种判断。
	【注释】
	[1] 有研究者认为蒙娜丽莎是商人乔康达的妻子。
Conclusion	结论
To begin to convey the diversity of both art and art theory, I have mentioned art in this book from many eras and cultures.	从开始讨论艺术和艺术理论的多样性的时候，我已经提到，本书中的艺术是来自许多不同时代和文化的。
We have also had brief encounters with some of the primary theories in the field: ritual theory, theories of taste and beauty, imitation theory, theories that emphasize communication, whether for purposes of expression or cognition.	我们也会遇到本领域的一些基本理论：仪式理论、品位和审美理论、模仿论、强调交流的理论（出于表现或认知的目的）。
We looked at proposals offered by distinguished ancient, modern, and postmodern philosophers. We also examined accounts offered by art critics and anthropologists.	我们考察了古代、现代和后现代的杰出哲学家的研究成果，也考察了艺术批评家和人类学家的说明。
In the latter group was Richard Anderson, who held that art is 'culturally significant meaning, skillfully encoded in an affecting, sensuous medium'.	后者以理查德·安德森为代表，他认为艺术是"有文化意味的意义，被巧妙地编入了动人且具有美感的媒介"。
I hope that this array of accounts of art will be helpful rather than daunting.	我希望这种对艺术解释的安排会对人们有所帮助而不是使艺术变得令人望而生畏。
Competing theories of art have sometimes led people to throw up their hands and declare art indefinable.	互相竞争的艺术理论家有时使得人们举起双手宣布艺术是没法定义的。
For example, when completing this book, I had the chance to attend a lecture by the prominent environmental artist Robert Irwin. He commented a bit cynically about the vagueness of the term 'art' that it 'has come to mean so many things that it doesn't mean anything any more'.	例如在完成这本书的时候，我有机会去参加一个由著名环境艺术家罗伯特·欧文举办的讲座，他略带嘲讽地谈论"艺术"这个术语的模糊性："有时候它什么都是，有时候它什么都不是。"
But this didn't stop Irwin from offering his own definition. He proposed to describe art as 'a continuous examination	但这并没有阻止欧文提出他自己的定义，他建议将艺术描述为"对于感知意识

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of our perceptual awareness and a continuous expansion of our awareness of the world around us'.	的持续检验以及对于周围世界的认知的持续扩大”。
Irwin's definition encompasses many of the varied phenomena we have considered in this book.	欧文的定义涵盖了我们在这本书中讨论过的许多现象。
'Expanding awareness' is a particular goal of some of the recent artists who use shock tactics, or others who focus on issues of gender, race, and sexual orientation.	“扩大认知”是最近一些运用震惊策略或其他关注性别、种族和性取向的艺术家们的特殊目标。
But it also applies to very traditional arts like Greek tragedy, Chartres Cathedral, and Native American dances.	但是它也被运用到像古希腊悲剧、夏特尔大教堂和美洲土著舞蹈等一些很传统的艺术之中。
Irwin's definition emphasizes art's role in enhancing our awareness both of ourselves(expanding our perceptual functioning) and of the world.	欧文的定义强调艺术在提升我们对于自身和世界的感知方面的作用。
Art can do both.	艺术在两方面都能做到。
An African nail fetish sculpture focuses the community participants' awareness on legal agreements; a Tibetan Buddhist mandala, on spiritual matters; the garden at Versailles, on one's status in a particular hierarchical social world; Cindy Sherman's photographs, on the artifice of gender roles.	就我们自身而言，艺术扩大了我们的感知功能。一个钉满钉子的非洲神偶雕像关注社群参与者对合法协议的认知，一件藏传佛教的曼荼罗作品与精神方面的事务相关，凡尔赛宫的花园关乎一个特定的等级社会的身份问题，辛迪·舍曼的摄影与性别转换的技巧有关。
And in each case the art exists in, and involves interacting with, an affecting, sensuous medium.	在每一个例子中艺术存在于一种动人且具有美感的媒介之中并与其互相影响。
Art theory is not like scientific theories, such as Einstein's special theory of relativity or Darwin's theory of evolution.	艺术理论不同于爱因斯坦的相对论和达尔文的进化论这样的科学理论。
Physicists can predict planetary motion, and biologists aim to explain how specific traits emerged and survived because of their adaptive value.	物理学家可以预测行星的运动，生物学家想要解释有适应性优点的特性如何形成并延续下来。
By contrast, there do not seem to be any 'laws' of art that will predict artists' behaviours, or that explain the 'evolution' of art history by detailing what 'succeeds' in making a work beautiful or significant.	相比之下，似乎没有任何艺术“规则”能预测艺术家的行为，或通过详细论述使艺术作品变得美或有意义的原因来解释艺术史的“演变”。
(Not even the brain-based theories of cognitive science purport to do all that.)	（即使那些声称能做到这一点的大脑认知科学理论也做不到。）尽管艺术与科

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But despite these differences from science, art theory as I have described it in this book is still an explanatory enterprise: it involves the effort to organize a dizzying variety of phenomena so as to try to say what they have in common that makes them special.	学有这些不同之处，我在本书中描述的艺术理论还是一项解释性的研究，因为它涉及努力组织多种令人目眩的现象，并试图以此说明它们拥有什么共同点能使之与众不同。
That art is special seems indisputable.	艺术确实与众不同，这种说法看似无可争议。
People value art and passionately pursue its creation and collection.	人们重视艺术，充满激情地从事艺术创作和收藏。
New museums open with regularity, attracting more (and more diverse) audiences.	每隔一段时间就会有新的博物馆开放，吸引着更多（更多样化）的观众。
The art market may not be as bullish now as in the 1980s, but it is still strong: Sotheby's reported total sales of $70,200,000 at its November 1999 Contemporary Art auction.	今天的艺术市场不再像20世纪80年代那么火暴，但是还很强劲。索斯比的报告显示其1999年11月份的当代艺术品拍卖总成交额是7020万美元。
Art still has the power to provoke: only now are Wagner's operas being considered for performance in Israel, and the controversial Sensation exhibit at the Brooklyn Museum in the fall of 1999 lived up to its name when New York Mayor Giuliani threatened to cut off the museum's funding.	艺术还具有引起争端的力量：直到今天才考虑将瓦格纳的歌剧安排到以色列演出。1999年秋天在布鲁克林博物馆举办了一场充满争议的"感觉"展览，当纽约市市长朱利安尼威胁要切断该馆的资金支持时，这场展览真的名副其实了[1]。
And as we just saw in Chapter 7, the future of art offers the fascination of both new media and new modes of access to old arts.	就像我们在第七章看到的那样，艺术的未来使新媒体和利用旧艺术的新模式产生了魅力。
Artists will be at the forefront as we explore and expand our awareness, whether of radical social reforms or of the rich heritage of the past, of outer space or the inner workings of the brain.	在我们探索和拓展我们的感知的时候，不管是对激进的社会改革还是过去丰富的文化遗产，是对外部空间还是大脑的内部运行，艺术家都将处于感知的最前沿。
Future Goyas and Serranos will no doubt continue to find yet new ways to shock and expand our awareness, using blood and other secretions to alert us to complexities of our spiritual and political lives.	未来的戈雅和塞拉诺毫无疑问将继续寻找震惊和拓展我们感知的方式，用鲜血和其他分泌物来提醒我们精神和政治生活的复杂性。
And the next Botticellis and Bachs are already no doubt waiting in the wings to	毫无疑问，下一位波提切利和巴赫正准备用他们的新视觉和新声音之美来征服

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ravish us with the beauty of their new sights and sounds.	我们。
	【注释】
	[1] 展览名Sensation既可以指“感觉”，又可以指“轰动一时的事件”。

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